

DOCTOR WHO

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• SPECIAL EDITION •

THE complete THIRD DOCTOR

Afterword by **KATY MANNING**

DWM SPECIAL EDITION #2

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THE COMPLETE THIRD DOCTOR

BBC 1 COLOUR



"A longshanked rascal with a mighty nose!"

In January 1970, when Doctor Who returned for its seventh season, it was a vastly different show to the one which viewers had been enjoying just a few months earlier. The series was now in full colour, had a dynamic new actor – Jon Pertwee – in the title role, and with the Doctor exiled to Earth and teamed up with military organisation UNIT, the series had a more contemporary, adult feel than before. Drawing on the 1950s Quatermass serials and the popular James Bond movies, this new-look Doctor Who was both a critical and ratings success.

This special issue presents an in-depth study of Jon Pertwee's tenure, including addenda and errata for all of DWM's Third Doctor Archives, meticulously researched and compiled by Andrew Pixley as a definitive companion to the original features.

So, whether you're emerging from the sea in a string vest, crawling with maggots on a slag heap, or maypole dancing in the debris of your local church, *The Complete Third Doctor* contains everything you'll ever need to know about the Pertwee years, crammed into 84 pages of velvet-jacketed, frilly-shirted, polarity-reversed, Earth-bound fun!

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Splendid chap or ham-fisted bun vendor? **Philip MacDonald** peers behind the velvet, the violence and the vehicles for a look at the true character of the Third Doctor. Hail!



There is a critical paradox at the heart of any discussion of the Pertwee era: it's a period of Doctor Who that is impossible not to love but which, at the same time, isn't always easy to like. Perhaps that's why no other period of the show has been subject to such extensive and turbulent revisionism.

In fandom's infancy, during the late 1970s and early 1980s, the Pertwee era was usually upheld as a glorious benchmark of quality. In those days, *The Demons* could be relied upon to win every 'Best Story' poll going, and you'd be hard pressed to find

in Silurians and Ambassadors is even on UNIT property, let alone at the secret inner-city headquarters seen in *Spearhead From Space*; and from Season Nine onwards, UNIT seems to become readily contactable by everyone from Naval captains to government scientists – by the time of *The Three Doctors*, there's even a big sign outside UNIT HQ advertising the supposedly secret taskforce!

Notwithstanding its own success, Season Seven provides an eloquent demonstration of why Jo Grant, Mike Yates and the Master – cruder creations though they may be – make complete sense within the Doctor Who format. And this is

greater warmth, wit and elegance. Season Seven is very good, but it might also be accused of being rather cold, po-faced and samey.

As well as offering a more welcoming and colourful show, the revised Letts/Dicks formula re-joints a valuable element of mysticism into Doctor Who. There's precious little in that first season that would have looked out of place in *The Avengers*, *Department S* or *Quatermass* – hardly surprisingly, as these shows are clearly among its models – but Season Eight consolidates many of the Third Doctor's more essentially Doctor Who-ish touches, notably his habit of historical name-dropping and his encyclopaedic knowledge of bizarre alien races. Briefly glimpsed in the Delphonic eyebrow-language of *Spearhead From Space*, the Third Doctor's penchant for preposterous outer-space anecdotes soon becomes a defining feature of his era.

Also restated from Season Eight onwards is the

Seasons in the Sun

a single Pertwee tale in fandom's accepted roll-call of bad stories. By the early 1990s, however, the tide had turned. While previously despised 'turkeys' were being hailed as misunderstood gems, the Pertwee era began to find itself lambasted as a reactionary, unimaginative aberration, which side-stepped Doctor Who's unique values in favour of a parade of cheap and gaudy Quatermass knock-offs. The once-praised production values were now seen as tatty, the stories repetitive, and the attempt at an underlying morality decidedly suspect.

A more measured reaction would fall somewhere between these two extremes, but conceptually there can be little doubt that the Pertwee era marks a departure from pretty much everything that comes before and after it. The earthbound UNIT scenario fosters the impression of the Third Doctor as an establishment figure who is summoned to the scene of each new crisis: a more fundamental reversal of the earlier Doctors' relationship with authority is difficult to imagine. There was an initial effort to play up the Doctor's solipsism and the antagonistic aspects of his reluctant bargain with the Brigadier, but inevitably the hard-edged confrontations of the first Pertwee season are soon softened into comic put-downs and the Doctor's anger hived off onto hapless bureaucrats. As the era stretches on, any remaining edginess is gradually ironed out – and replaced by the cosy domesticity of the so-called 'UNIT family'.

Such compromises are entirely to be expected; a couple of years ago, in an in-depth overview of Pertwee's debut season (see DWM 286), I argued that whatever the merits of that experimental year, its format and characterisations were patently untenable. Script editor Terrance Dicks and



Pertwee brings a splash of panache to the Doctor.

Doctor's wide-eyed excitement with the universe; it's not really until *Colony in Space* that we meet the childlike Doctor who later dreams of holidaying on the beauty-spots of Florana and Metebelis III. If *Spearhead from Space* had constituted a major relaunch at the beginning of 1970 then *Colony in Space* a year-and-a-bit later was an equally radical (literally – radical means 'relating to the root') restatement of Doctor Who's original format.

In 1971, a seven-year-old viewer would need a pretty good memory to recall what the inside of the TARDIS – last seen two years previously in *The War Games* – even looked like. Jo Grant is cast in the role of the panic-stricken, uncomprehending sceptic, previously fulfilled by Ian Chesterton in 100,000 BC, giving the TARDIS's journey to Uxarieus a more emotive urgency than any since her original trip back to prehistoric Earth. As Jo begs to be taken home, the Doctor's renewed thirst for exploration ("That's an alien world out there, Jo – think of it – don't you want to set foot on another world?") is couched in almost exactly the same terms as William Hartnell's memorable line about birds wheeling in an another sky, so it's rather delightful that the first thing Jo does after stepping onto alien soil is to stoop and pick an exotic flower, just as Susan did on Skaro back in 1963. *Colony in Space* has been criticised in some quarters for making the Third Doctor's initial journey into space such a dull

THE PERTWEE ERA MARKS A DEPARTURE FROM PRETTY MUCH EVERYTHING THAT COMES BEFORE AND AFTER IT, WITH THE DOCTOR SET UP AS AN ESTABLISHMENT FIGURE

incoming producer Barry Letts knew this – and it's no surprise that they set about restructuring the show's format after the dramatically successful but curiously un-Doctor Who-ish Season Seven. Liz Shaw was to be replaced by a new companion in a more traditional mould. The comparatively faceless UNIT captains of Season Seven (whose one-story contracts had offered the tantalising possibility that they might not survive their encounters with the Doctor's opponents – as is indeed the case with Captain Hawkins in *Doctor Who and the Silurians*) were to be replaced by a new ongoing regular. There was to be a redefined and more domestic feel pressed home by the introduction of the new semi-rural UNIT HQ first seen in *Terror of the Autons*. There's no real indication that the Doctor's garage

interesting: even those with mixed feelings about the Pertwee years tend to forgive Season Seven, perceiving it as the saving grace of an otherwise wobbly era. This has something to do with the season's much-vaunted 'grittiness', which, if it means anything at all, means less humour, more violence, and a certain prevailing air of industrial starkness in the designs and locations. There's no need to apologise for liking these four stories – they're certainly very good indeed – but the jury remains out on whether they're actually better Doctor Who than the rest of the Pertwee era. It's no great surprise that fans feel safer praising the macho grittiness of *Inferno* rather than, say, the high-camp lingo jinx of *The Time Warrior* – but it's not difficult to spot which of the two has the

one, but in its breathless reassertion of the Time Lord's wanderlust it acquires itself well. His complaint to the Master in the same story ("You'll never understand – I want to see the universe, not to rule it!") is as good a character-note for the Doctor as any in the show's history.

There are, however, other developments in the characterisation of the Third Doctor that sit oddly together – and, even to the most partial eye, make uneasy bedfellows. The appearance of Buddhist motifs in the later Pertwee stories, notably in the pseudo-mystical explorations of the Doctor's past in the successive season finales co-scripted by Robert Sloman and Barry Letts, represents a fundamental plank in the producer's perception of the character. This development seems appropriate,

delightful and suitably other-worldly, but does it really gel with Jon Pertwee's outward interpretation of the Doctor, surely the most worldly and materialist Time Lord of them all? With his taste for expensive clothes, fast cars, fisticuffs and wine-and-cheese evenings, is this ruffe-shirted James Bond even a halfway credible disciple of Buddhism? Plonk of the Spiders proposes the intriguing and stimulating idea that, by allowing his acquisitive nature to run rampant, the Third Doctor has become a flawed hero, straying from the path laid down by his childhood guru, and that the time has come to atone by becoming a new man. That's certainly rather neat – but how about prior to that, in other quasi-Buddhist stories, like *The Time Monster* and *The Green Death*? How could such a rampant egotist as the Third Doctor have the gall to preach to anyone about humility, daisies and self-abnegation?

In the face of it, the Third Doctor's endearing vanity is one of his defining characteristics – its humorous potential providing the bedrock of his affectionate relationship with Jo Grant. "Oh come on, you love all that Chairman Delegate stuff – admit it," she taunts playfully in *The Curse of Peladon*. Pretty much any episode chosen at random will at some stage feature the comforting spectacle of Jon Pertwee's expressive features crumpling in comic resignation as yet another piece of lashed-up circuitry or impromptu bluffing backfires on him. And yet, when played straight, this same lovable pomposity seems to give way to an arrogance that ill befits the Doctor we know and love.

There are instances – such as his cold and insinuating manner with Quinn in *Doctor Who* and the Silurians, or his high-handed behaviour when dropping in on the pub to seek directions in *The Demons* – when you can't help thinking that he'd get his answers a lot more quickly (and possibly save more

Cunning stunts and nifty gizmos: two defining characteristics of the Pertwee era seen (right) in *Spearhead From Space* and (below) in *The Sea Devils*.



lives) if he wasn't so snide and aloof. Perhaps Chinn wouldn't spend the whole of *The Claws of Axos* being quite so intransigent if the Doctor hadn't chosen to pick such a gale-force shouting match with him at the outset. Nobody, however stupid, likes being spoken to like that, and the Third Doctor's ritualistic belittling of civil servants in every story from *Terror of the Autons* to *The Sea Devils* is, however dramatically justified, in danger of diminishing him more than it does them.

And this is an ongoing matter of concern in these second-phase Pertwee stories. What Barry Letts once rather grandly referred to as his 'moral passion' would eventually see the complex, multi-faceted ethical debate of the likes of Silurians and

Ambassadors simmered down to perhaps the least appealing aspect of the Third Doctor: his propensity for producing pat moral sermons at the drop of a hat. War is not an exciting game, he sententiously informs the Thals at the climax of the 'tutorial on courage' that is *Plonk of the Doleks* – and of course he's quite right; but this is the same Doctor who regularly sends opponents flying with Venusian aikido, who relies on Lethbridge-Stewart to get him out of scrapes by wheeling in the heavy artillery, and whose every story, despite ending with a lecture on the sanctity of life, tends to do so just after various sanctified life-forms have been blown

make unequivocal moral judgements. Here was a Doctor whose vision was of a universe that was balanced, organic and understood, its heroes and its culprits identifiable and its mysteries explicable.

The tendency of the Letts/Dicks stories to offer these tacked-on morals was perhaps a function of the production team's increasing concern about exactly what kind of show they were making. Similar changes were in the air regarding Doctor Who's attitude to violence. At the beginning of the Pertwee era, the show had adopted a fairly dispassionate approach to its action scenes, weaving them into the fabric of the stories as a natural



THE THIRD DOCTOR'S ENDEARING VANITY PROVIDES THE BEDROCK FOR HIS AFFECTIONATE RELATIONSHIP WITH JO

to smithereens. He guns down Ogrons in cold blood in *Day of the Doleks*, then has the nerve to tell the Master that "violence will get you nowhere" in *The Sea Devils*.

But let's not get frantic. If the Third Doctor's occasional inability to practice what he preaches looks a little like hypocrisy, then at least we're always aware that he is striving for peace and concord on a universal scale, as is demonstrated by his readily adopting the role of arbiter between races in *Ambassadors of Death*, *Frontier in Space* and both of the Silurian/Sea Devil encounters. The fact that all these stories hail from the pen of Malcolm Hulke demonstrates that here was a writer willing to integrate a moral argument into the overall recipe, rather than popping it on top at the last minute like a precarious glaze cherry on an otherwise trifling adventure.

It's worth remembering, too, that the Pertwee era happened to coincide with a particularly bleak period of the twentieth century, when Western civilisation had good reason to feel bad about itself. In this ethically blackened era of Vietnam, Watergate and Bloody Sunday, it was comforting to have a hero at hand who was willing and able to

result of the plotting; but after the Bryant/Sherwin team's high-tech political thriller had breathed its last, somewhere between *The Mind of Evil* and *The Claws of Axos*, the show's approach to violence rapidly underwent a rethink. In the place of the gritty motorbike accidents and rifle-butt fights of yore, stunt teams were instead kept busy portraying the knock-on effect of the violence itself. Thus, in stories like *Day of the Doleks*, *The Sea Devils* and *Comenius of Monsters*, humans and aliens alike are seen to fall from high ledges after being shot – but the 'shor' itself is a bloodless video effect. Meanwhile, the Doctor himself becomes increasingly involved in one-to-one set-piece fights that have an spontaneous, gladiatorial feel – hence, his swordfight with the Master in *The Sea Devils*, his trial by combat in *The Curse of Peladon*, and his slo-mo tussle with the dark side of Omega's mind in *The Three Doctors*. It's almost as though, by presenting this kind of 'mediated' violence as merely another element in Doctor Who's entertaining variety-show package, Letts and Dicks were aiming to neuter criticism of a programme which, in a 1977 BBC audience survey, had been declared the most violent 'dramatic fiction' series produced by the Corporation.

After the well-documented controversy surrounding *Terror of the Autons*, Letts and Dicks were quick to veto specific acts of violence, such as a sequence in the initial breakdown of *The Mind of Evil* in which the conditioned Barnham was to play Russian roulette with a loaded revolver, or the wholesale massacre of the Thals in the original *Planet of the Daleks*. At least one completed scene – Kalik being eaten by a Drashig in *Carnival of Monsters* – was cut after recording because Letts considered it too violent.

What's interesting are the strategies employed by the show to circumvent the cutback in violence. In this respect, the final Pertwee season, often written-off by fans as the tedium and most disappointing of the five, is in fact sharply innovative.



The Doctor's badly executed, stuntman-revealing fight with Ettis in *The Monster of Peladon* may be a particularly flaccid piece of old hat, but elsewhere in the season novel approaches abound. In *Death to the Daleks*, subjective camerawork allows Sarah to beat an Exiloon with a crank-handle in such a way that the violence is implied rather than seen. Both *The Time Warrior* and *Planet of the Spiders* use language to suggest far more violence than is ever shown – in the former there's incessant talk of flogging, beheading and picking in oil (Irongron's threat to crunch Lady Eleanor's eyeballs in his soup was famously excised by Dicks at the scripting stage) – while, in the latter, Lupton's mental torture at the hands of his Spider ("I can twist your mind as easily as a two-leg boy twists another's arm," she crows, and Lupton later describes the pain as "like red-hot needles") suggests plenty of violence while portraying none. Say what you like about Season Eleven, but a great deal of it is very well written. The Writers' Guild certainly thought so, jointly honouring its scriptwriters with the only heavyweight industry award ever won by *Doctor Who*.

And there's plenty of room for surprise and subversion in the Letts/Dicks format. Every fan can read off a list of companions who began their travels as morally ambiguous characters before being reformed by the Doctor, but no other period of the show has the audacity to let an established and popular character go to the bad as Mike Yates does in *Invasion of the Dinosaurs*. The fact that Mike is led astray by an extremist misappropriation of

the Third Doctor's own ecological zeal – thus darkly counterpointing the way that Jo is prompted in *The Green Death* to 'fly the coop' by the influence of a moral campaigner who reminds her, as she tells the Doctor, "of a younger you" – is a pleasingly subversive means of suggesting that the show's young viewers still need to make their own ethical choices and should resist the temptation to swallow the Doctor's homilies whole. In fact, there's so little difference between the voiceover in the Reminder Room in *Invasion of the Dinosaurs* – which the story requires us to perceive as hectoring propaganda, however well-intentioned – and the Third Doctor's own diatribe about mankind's poisoning of his planet in *The Demons* that one might almost suspect Malcolm Hulke of trying to make a seditious point.

And although plenty of the Third Doctor's opponents are so blacker-than-black that theirs is an almost symbolic villainy (the Master is the most obvious example, sold to the

out of vaulting ambition but a misplaced sense of duty. In the same way, subordinate villains like Stevens in *The Green Death* and the Controller in *Day of the Daleks* are portrayed as weak-willed appeasers (the Doctor's branding of the Controller as a 'Quisling' makes the point explicit), but eventually turn the tables on their masters and achieve redemption. Best of all is the refreshingly banal villainy of Lupton in *Planet of the Spiders*, who nonchalantly freshens up at the washbasin while giving his colleague Barnes a potted history of his failed career as a sales director, and thence his plans to take over the world. It's one of the oddest and yet curiously most convincing 'villain-motivation' scenes in the whole of *Doctor Who*. The Pertwee era certainly has its fair share of black-hearted baddies, but by comparison with the distilled, all-or-nothing evil of later characters like Sutekh and Morbius, it also scores an impressive tally of authentic villains.

Also to the credit of the Letts/Dicks team is its attempt to breathe new life into potentially



Top left: With the Master and 'monster-of-the-week' in *The Claws of Axos*. Above: This is what happens if you don't pay your TV licence. Bottom left: A bit tied up in *Day of the Daleks*



viewer as an all-purpose flipside to the Doctor's heroism), it's admirable how many others are portrayed not as hubris-driven megalomaniacs but as misguided individuals whose actions are grounded in what they consider to be ideals worth fighting for. Malcolm Hulke cited *Invasion of the Dinosaurs* as his favourite script for this very reason, "because of this idea I got of these rather sad people behind it all, who didn't fit in". Hulke is particularly fond of characters like Major Baker in *Doctor Who* and the Silurians, Colonel Trenchard in *The Sea Devils* and General Williams in *Prometheus in Space* – men of courage and honour whose native patriotism sadly beguiles them into blind hostility towards other races.

Hepesh in *The Curse of Peladon* and General Carrington in *The Ambassadors of Death*, although the nominal villains of their respective stories, act not

unpromisingly reminiscent by the application of what are nowadays called 'high concept' ideas. Thus, *The Curse of Peladon* both wrong-foots and charms the viewer with the unexpected news that the Ice Warriors are now allies, making a tasty meal of the Doctor's understandable mistrust along the way. Similarly, after the disappointingly lifeless *Planet of the Daleks*, full marks go to Dicks for suggesting a story in which the Daleks lose their firepower: *Death to the Daleks* duly squeezes some new mileage out of the deadly dustbins and paves the way, in Season Twelve, for the most 'high concept' Dalek story of all.

For every such innovation, it can't be ignored that the Pertwee era has a disappointing appetite for drab, watered-down sequels. *The Monster of Peladon* is an unimaginative re-tread of *Curse* without any of the twists, while *Terror of the Autons* is little more than a high-octane replay of *Spearhead From Space* in the gaudy new house style. *The Time Monster* feels like a step-by-step remake of *The Demons* in which only a few names have been changed to protect the innocent, but much of the original's charm is fatally bypassed. Perhaps the worst offender is *The Sea Devils*, which mechanically reshapes only the most superficial elements of *Doctor Who* and the Silurians, substituting hardware and an inspired monster



Above: The Doctor and Sarah, vehicle-swapping in *Planet of the Spiders*. Top right: The Season Seven team ("grit" not shown). Right: The Doctor and Jo in trouble (again) in *Frontier in Space*.

(on the contrary they're pointedly avoided on screen – witness the Controller's line to Jo in *Day of the Daleks*: "Now you've already told me the way ..."), what's important is that the Pertwee era's 'present day' is supposed to be just a few years into the future, demanding a particular kind of discipline on the part of the writers' imaginations. There's no hologram TV, but we do get BBC3 in *The Dæmons* and space-age video screens in *The Sea Devils*; there's no interplanetary hyperdrive, but we do get gruelling, believable (albeit British) Apollo-



design in place of the earlier story's multi-textured morality play. It's exciting and it's flashy and something explodes every ten minutes, but the real drama has vanished.

Disappointing sequels are one thing, but the era's impressive sense of

narrative coherence is quite another. Every Doctor's reign brings forth its own microcosmic additions to the ongoing legend (Sil, the Yeti, the Meddling Monk), but the Pertwee era's universe creates more internal mythologies than any other – it's a universe in which there's a Venusian proverb, hullyaby or karate-chop for every occasion, and against whose psychedelic CSO backdrop the Doctor's tall stories about purple horses, hairy jelly-fish, thraskins, plinges and perigosto sticks are all apparently true.

But there's more to it than that. Even though the Second Doctor's travels took him repeatedly to a nebulous near-future of moonbases, refineries and international space stations, there was seldom any genuine sense that these times and places coexisted in a coherently imagined Earth history. By comparison, the Pertwee era's universe seems meticulously mapped-out. The Doctor's trips to Uxarieus, Draconia and Solos offer respective glimpses of the rise, the glory and the decline of the same Earth empire (and, for once, the dates given on screen even match up). The 'Dalek wars' of which we hear in *Death to the Daleks* are perhaps those that took place in the aftermath of *Planet of the Daleks*; and it seems likely that the Galactic Federation of the Peladon stories is the geopolitical successor of collapsed empires like Earth and Draconia.

More significantly, the Pertwee era also offers Doctor Who's only sustained attempt to imagine the near future. An awful lot of pointless head-banging has gone on over the years about 'UNIT dating' – but, although specific dates are never mentioned



considered depiction of the world in which its young viewers might well find themselves growing up – and it's more realistic and engaging than, say, Gerry Anderson's attempts to do the same thing in *UFO or Space*: 1999.

How important any of this may be to Doctor Who's dramatic success is open to debate, but what's beyond question is that the Pertwee era operates according to a firmer game-plan than had previously been the case. Jo's reference to Solos in the first episode of *Frontier in Space* is part of a deliberate programme of cross-referencing which continues in the following story when the Doctor asks the Thals about Ian, Susan and Barbara. Indeed, kicked off by *The Three Doctors*, Season Ten heralds the show's first systematic investment in long-term 'continuity'. The four Letts/Dicks seasons feature more returning foes than any other period in the show's history – at least two major comebacks per season, in addition to monster cameos in *The Mind of Evil*, *Carnival of Monsters*, *Frontier in Space* and *Planet of the Spiders*. This last story operates as a kind of

gloss on the whole era: Jo's letter to the Doctor marks the first ever instance of a Doctor Who companion returning to the narrative after her official departure and, appropriately enough, it's to return the Metebelis crystal from *The Green Death*, which in turn reawakens the Doctor's memories of the mentor last mentioned in *The Time Monster*.

Although Season Eleven pays lip-service to the original Pertwee format in its hardware set-pieces (famously, the chase in *Planet of the Spiders* was a kind of leaving-present for the show's star, but it's the manhunt in Part Five of *Invasion of the Dinosaurs* that feels like a real Season Seven throwback), it's ultimately these latter-day stories, with their mingling of domestic reality, outer-space fantasy and gentle mysticism, which seem to offer the

THE PERTWEE ERA OFFERS THE SHOW'S ONLY SUSTAINED ATTEMPT TO IMAGINE THE NEAR-FUTURE

style missions to Mars in *The Ambassadors of Death*; there's no time travel, of course – but by *Invasion of the Dinosaurs*, Professor Whitaker has already applied for a government grant to develop it; and in that same story, the high-jumping athlete Mark cleared "2.362 metres at the last Olympics" – a feat nowhere near matched in our real world until 1980.

And there's scant mention of the Eastern power bloc (although the Brigadier's ears do prick up suspiciously at Dr Tyler's coy reference to "the other lot" in *The Three Doctors*), but there are international peace conferences at which communist China is an important delegate in both *The Mind of Evil* and *Day of the Daleks*. There's no day-to-day discussion of British politics (thank goodness), but in *The Green Death* the Prime Minister is called 'Jeremy', a future scenario which seemed eminently plausible to many voters in 1973.

By the time of the Fourth Doctor's early UNIT stories, this air of surreptitious futurism has become a little more exaggerated – Robot's space Disintegrator Gun, *The Android Invasion*'s manned Jupiter rocket, and *The Seeds of Doom*'s Krynoid-bashing laser cannon all seem a step more flamboyant than anything suggested during the Third Doctor's incumbency. So, for the first and last time in its history, Doctor Who during the Pertwee era makes an ongoing attempt at an intelligent,

keynote of the Pertwee era. The restless wanderer who repels Irongron's siege with smoke-bombs, hails the Exillon city as one of the Seven Hundred Wonders of the Universe, and is jolted from a deathly trance by the aroma of Sergeant Benton's coffee (second only to that of Mrs Samuel Pepys, you know) – shows the side of the Third Doctor which, after all the claims and counter-claims surrounding this most controversial era of Doctor Who, seems to go to the very heart of the character.

Okay, so we might dismiss much of the Pertwee era – with our cynical old hats on – as cartoonish, paternalist or derivative, but the Pertwee era wasn't made for a clique of media-savvy adults living in the early twenty-first century: it was made for a nation of eight-year-old boys living in the early 1970s. It trades on a wide-eyed sense of wonder, which is perhaps why so many of Doctor Who's most iconic moments (the Sea Devils rising from the waves, the giant spider on Sarah's back, and of course 'the one with the maggots') are to be found in these five seasons. To those who saw the stories at the right age, they were the most magical thing possible – and that much I know for certain. When all's said and done, the fact that we're still watching it, discussing it and loving it 30 years later suggests that they must have got something very right indeed ...

Season 7



Instant Karma

A radio comedian famous for his funny voices and his cabaret act? And he's been chosen as the new Doctor Who? Shome mishtake, shurely? Andrew Pixley spearheads his look behind the scenes of the Third Doctor's era with the story of Season Seven – and one Jon Devon Roland Pertwee ...

It was apparently at the Paris Theatre on Sunday 12 January 1969 that the notion of Jon Pertwee becoming the new star of Doctor Who first occurred to the actor. Pertwee was rehearsing his role as the rascally CPO Pertwee for two episodes of *The Navy Lark*, a highly successful BBC radio sitcom which was then in its tenth season. Fellow actor Tenniel Evans, who played the roles of Pertwee's Uncle and Leading-Seaman Goldstein, commented on the news that Patrick Troughton's departure from Doctor Who had just been announced, and maybe Pertwee should put himself forward for the role.

Pertwee had never really considered himself for such a part, and was more used to playing comedy characters. He was well known for his cabaret act, variety compering, appearances in *Carry On ...* films and almost 200 episodes of *The Navy Lark*. Having convinced himself that Evans' suggestion was vaguely possible, Pertwee contacted his agent, Richard Stone, and nervously proposed that his name be put forward to the BBC. Stone thought this was an awful idea, but agreed to help his client. Calling Doctor Who producer Peter Bryant, Stone found his suggestion met with a dreadful silence – but only because Bryant was already Bryant's second choice after character actor Ron Moody.

Bryant's desire to consider Pertwee arose from his appearance in 1965's *Carry on Cowboy* in which he played an ailing Sheriff; the producer very much hoped that Pertwee would bring an outlandish humour to the Doctor for his considerable experience in comedy. Pertwee's discussions over the role were generally conducted with BBC Head of Drama Shaun Sutton – an old associate of Pertwee's from stage work in the 1930s. The actor stretched out these talks as long as possible (since each one was held over a meal at Sutton's expense) and confessed that he was worried about how he should play the Doctor. "Play him as yourself," was Sutton's advice which concerned Pertwee; in his long career he had always immersed himself in fictional characters. Viewing the later Troughton episodes made Pertwee feel that his predecessor's clowning was inappropriate for his own portrayal; he would play the part straight and, for once in his career, not use one of the funny voices he was famous for.

The new format for the series had been in development with Bryant and his co-producer Derrick Sherwin since December 1968, by which time Troughton was becoming increasingly unhappy with some of the scripts and the demanding production schedule. On New Year's Eve 1968, Sherwin had outlined to BBC Copyright the new series – which was planned to start studio recording at the beginning of September 1969. UNIT, as created by Sherwin earlier that year for *The Invasion*, would be retained, still led by Brigadier Lethbridge-Stewart (providing the character's creators, Mervyn Haisman and Henry Lincoln, were amenable). The Doctor would also have a new female companion called Liz since Troughton's co-stars, Frazer Hines and Wendy Padbury, had also decided to leave the show in June. Liz would be a more mature companion than seen in recent years – a highly qualified scientist who would assist the Doctor in his attempts to repair the TARDIS.

The new series would be more down to Earth – literally, since the Doctor was now to be exiled to late twentieth century England by the Time Lords. Sherwin's plan was that the stories, like *The Invasion*, would be set a few years in the future, somewhere around the mid-1970s. He was also keen to borrow from the style of the three BBC science fiction serials featuring Professor Quatermass which were made in the 1950s. Script editor Terrance Dicks and his assistant Trevor Ray arranged to view the existing episodes of 1953's *The Quatermass Experiment* for stylistic inspiration ... and they disap-

pointed with what they saw. Ray was keen to get better known writers working on the series, but an approach for a story from Troy Kennedy Martin, the creator of *Z Cars*, fell flat.

While negotiations with Pertwee were underway, young Doctor Who viewers made their suggestions via BBC's Junior Points of View on Wednesday 12 February; Brian Rix, Rolf Harris, John Le Mesurier, Marty Feldman, Peter Cushing and Dick Emery were all nominated. Behind the scenes in mid-February, Robert Holmes was asked to develop a storyline to introduce the new format under the title *Facsimile*. Holmes had written two stories recently for Dicks at short notice and the script editor knew he could deliver a workable script; his idea – a partial reworking of a 1965 film storyline called *Invasion* along with elements of *Quatermass II* – concerned an attempted invasion of Earth by a race of aliens able to manipulate plastic. The second potential serial for the new season was Doctor Who and the Mists of Madness, a tale about the Doctor finding an artificially created community of humans, commissioned from a new writer to the series, Brian Wright, on Monday 17 February. Wright had sent an idea on spec to the production office and

PERTWEE FELT THAT CLOWNING WAS NOT APPROPRIATE FOR HIS DOCTOR; HE WOULD PLAY THE PART STRAIGHT



Jon Pertwee came from a background of radio comedy and cabaret. Until ...

found that the script editor was none other than his old school friend, Terrance Dicks. Wright's target for the storyline was Monday 3 March.

The planned second serial for the season, a topical space-shot story about xenophobic attitudes to alien contact called *The Carriers of Death*, was commissioned from veteran writer and former story editor David Whitaker at the start of May, and with the storyline for *The Mists of Madness* soon delivered, the next run began to take shape. The new stories were generally to be longer than before – most being seven episodes – which it was thought would reduce the costs by minimising the overall number of sets.

However, by now Bryant and Sherwin were also keen to move on from Doctor Who by creating a new BBC family adventure series. After their work with the armed forces on *The Invasion*, Sherwin and actor Jon Rollason developed *SP Air* which concerned RAF security troubleshooter Wing-Commander Routledge, played by Peter Barkworth. A lavish two-part pilot with location filming in Singapore was scheduled to be made during Doctor Who's summer break and – should this prove successful – would then go to a full series with Sherwin and Bryant in charge.

During the Spring, Pertwee toured in *My Dear Gilbert* – a play about Gilbert and Sullivan by former Doctor Who writer Donald Cotton – and received his BBC contract while appearing in Norwich. The actor was formally booked for a minimum of 21 episodes of Doctor Who on Wednesday 21 May, with shooting to start mid-September; Nicholas Courtney, who played Lethbridge-Stewart, was booked on similar terms six days later. Since late 1968, there had been some major rethinks on Doctor Who. The new series would be made in colour, since BBC1 would start operating a colour service from mid-November 1969. The show would then debut in January, rather than for the Autumn season, and would only run for six months rather than nine. Because of this, there would be slightly more time to make the shows in comparison to the demanding pace of production in previous years.

The scripts for *Facsimile* were in development by June, and a suitable – if slightly confused – storyline for *The Carriers of Death* had been received, although the production team were now engrossed on *SP Air*. Dicks left the new pilot to concentrate on Doctor Who, and commissioned Doctor Who and



Above: Tuesday 7 June, 1969 saw the new Doctor introduced to the press – and to an over-friendly Yeti! Right: Caroline John poses for the papers on Wednesday 10 September, 1969, launching the Doctor's scientist sidekick, Liz Shaw.

the Monsters from his old writing partner Malcolm Hulke; Hulke was sceptical about the new format, believing it allowed only alien invasion and mad scientist serials, but developed the notion of Earth being reclaimed from mankind by the original dominant reptile species which had been in hibernation. Unfortunately, Wright had now been appointed to an academic writing post in Bristol and would not be able to script *The Mists of Madness*, the storyline for which had been delivered on Friday 9 May.

On Tuesday 7 June, Pertwee was announced to the press as the new Doctor by BBC press officer Kevin O'Shea. The actor cut quite a dashing figure when he turned up dressed in a velvet smoking jacket, a trendy shirt with a frilled front from 'Mr Fish' and an Inverness cape he had inherited from his grandfather. Photos of Pertwee with an actor in a Yeti costume adorned the newspapers, with *The Sun* and *The Daily Mail* unveiling the new star and the show's new Quatermass-style format over the next few days. Bryant also announced the character of Liz, although at the time was focusing far more on his pilot – now retitled *Special Project Air* – which was due to start a week's shooting in Singapore on Friday 11 July. The final episodes of *The War Games* were shown, ending Troughton's tenure on *Doctor Who*. Plans started for recording of the new colour serials – now delayed to October – and it was hoped to have an experimental studio session on Wednesday 6 August where the team could play with Colour Separation Overlay, a more sophisticated picture mixing technique than the inlay of the monochrome era.

As the scripts for *Facsimile* and *The Carriers of Death* arrived, *Junior Points of View* on 23 July made unfavourable comparisons of Doctor Who with *Star Trek*, the slick American SF series which had replaced Doctor Who on Saturdays. Meanwhile, the role of Liz was filled by a young actress whose 'glamour shot' photograph was passed onto Bryant and Sherwin by BBC producer James Cellan-Jones. A member of the Royal Shakespeare Company, Caroline John was contracted for her first two serials as Liz Shaw on Monday 28 July.



ered, Whitaker's scripts were going awry. Ray rewrote the first episode as an example for Whitaker to follow, emphasising the new, more adult style of the show. As a back up, Dicks brought forward Hulke's serial, now entitled *The Silurians*, to fill the second slot, dropping Whitaker's back to run third.

Caroline John had her first costume fitting on Thursday 21 August, and appeared – in swimsuit – to pose for the press on Wednesday 10 September. Meanwhile Pertwee discussed his new role on Radio 2 on *Peter's People* on Saturday 23 August, four days before his first fitting. Colour shooting began on Doctor Who on Saturday 13 September 1969, with a week of location work on *Spearhead from Space* (the new title for *Facsimile*) scheduled some way in advance of the October studio recordings. However, with the pre-filming completed, industrial action at BBC Television Centre was announced the following week. Rather than lose the serial and risk missing the New Year debut, Sherwin, Bryant and director Derek Martinus elected to complete *Spearhead from Space* on location and totally on film, during the same four week period in October when the actors had been booked for the studio rehearsals and recordings. With the public still familiar with Troughton's incarnation of the Doctor, it was Pertwee's predecessor who featured on the cover of World Distributor's fifth edition of *The Dr Who Annual* which hit the shops in September.

The new format of the show was expanded in early October to include a regular form of transport for the Doctor. A customised kit car in the form of

PERTWEE CUT QUITE A DASH WHEN HE TURNED UP FOR HIS PRESS CALL CLAD IN A VELVET SMOKING JACKET, FRILL-FRONTED SHIRT AND HIS GRANDFATHER'S CAPE

Although Pertwee saw his Doctor as wearing a plain black outfit like a Pandit Nehru suit, the character's look was taken by costume designer Christine Rawlins largely from Pertwee's garb at his press call; she already had a cape in mind in an aim to evoke the romantic image of the hero from the BBC fantasy adventure *Adam Adamant Lives!* Pertwee's first work on the show was the new colour title sequence, filmed in Television Centre Studio 5 on Sunday 3 August; this used a variation on the feedback patterns created for the previous two title sequences and tests were shot with Pertwee in a variety of poses. The CSO tests for various effects which might be used on the second story took place on the afternoon of Wednesday 6 August in Studio 7. By now the *Special Project Air* team were back from Singapore and recorded their pilot on Thursdays 7 and 14 August. But there were now problems with Doctor Who. With two episodes of *The Carriers of Death* deliv-

ed an Edwardian roadster (albeit on a Ford Popular chassis) was purchased by the BBC and christened 'Bessie' in the scripts for *The Silurians*. This aspect had been suggested to Bryant by both Ray (who had seen a TV magazine programme about some replica cars made in Weymouth) and Pertwee (who himself was a gadget and vehicle fanatic). The vehicle was to prove very popular, with toy manufacturers Louis Marx unsuccessfully applying to market a die-cast of Bessie in late 1969 and Meccano-Triang making similar approaches in 1970.

Shooting on *Spearhead from Space*, largely on BBC property, began again on Wednesday 8 October, and from Sunday 19 October, Pertwee could also be found back at the Paris Studios on an almost weekly basis recording the eleventh season of *The Navy Lark*, the new episodes of which were due to start on Radio 2 a few days before his debut as the Doctor. It was also



during October that matters reached crisis point on another BBC drama series, Paul Temple. This expensive thriller series was a German co-production but, after a great deal of pre-publicity, it was clear that there were major script problems and the series was not living up to expectations. While the first season of Paul Temple was still in production, Sherwin and Bryant were moved over from Doctor Who to prepare the second season which would start shooting in the New Year. As such, part-way through filming *Spearhead from Space*, Sherwin departed for the Paul Temple, leaving Bryant (who had been due to return as credited producer on *The Silurians*) to hand over the production of Doctor Who to BBC staff director Barry Letts, a former actor who had directed on Doctor Who in 1967. Appointed to the show on Monday 20 October, Letts immediately struck up a close friendship with Dicks – a strong rapport which exists to this day.

While Ray performed further editing work on *The Carriers of Death's* opening episode to make it suitable for production, Dicks continued to cast around for a finale to the season. Husband and wife playwrights and journalists Charlotte and Dennis Plimmer submitted a seven-part outline for Doctor Who and the Shadow People on spec on Monday 10 November. Dicks also commissioned Don Houghton, an old colleague of his from his time on the ATV soap opera *Crossroads*, for *Operation: Moth-Bore*, a storyline about the first penetration of the Earth's crust which was based on actual scientific projects from the 1960s. Another storyline submitted on spec to the production office was *The Vampire Planet* by William Emms. Emms had worked on the series in 1965 and had previously pitched the story as *The Harvesters* a couple of years earlier; *The Vampire Planet* had the Doctor and UNIT battling metallic Roboes which land on Earth from a purple planet that enters the solar system under control of the Masters who are scared away by film of nuclear explosions.

With *Spearhead from Space* in the can, *The Silurians* started location shooting from mid-November; since Letts was still tied up on episodes of the BBC soap *The Doctors*, shooting was supervised by Ray in an associate producer capacity. Whitaker delivered his third instalment of *The Carriers of Death* – and



Left: The Yeti might not be happy, but Pertwee's Doctor was to receive unprecedented support from the *Radio Times* during his five-year tenure. Above: The Doctor gets to grips with his new roadster, Bessie!

it was now clear that he was unable to develop the serial along the lines which the production team required. With filming due to begin in late January, Dicks called upon Hulke for help, asking him to redraft the existing scripts and develop the four final ones from scratch based on Whitaker's original outlines.

Special Project Air was transmitted on Sundays 16 and 23 November on BBC1's new colour service; its lukewarm reception was now academic, since Sherwin and Bryant were on Paul Temple. A reshoot on the climax of *Spearhead from Space* was executed during filming on *The Silurians*, and the triumphant

of Pertwee, Courtney and John made an appearance in full costume at the Colour Exhibition staged by the BBC and ITV at Euston on Friday 21 November. Doctor Who was a major item in BBC1's first colour season, and images of Pertwee featured prominently in trade magazines, heralding the new-look series.

Although Doctor Who was still somewhat 'on probation', Dicks considered story ideas for a further season, and commissioned Bob Baker and Dave Martin, a pair of writers based in Bristol, for a trial episode of *The Giff* at the start of December after a sitcom script of theirs had arrived on his desk. By now, Ray had also departed to join Sherwin and Bryant on Paul Temple; he was replaced for a few months as assistant script editor by sometime-pop-singer Robin Squire, but after Squire departed the post was abandoned. A pay dispute with the Plummers over the storyline of *The Shadow People* meant that Houghton's story – now entitled *The Mo-Hole Project* – would conclude the first colour season.

Pertwee was taken ill at the start of December, and with Doctor Who being a major priority was replaced by Frank Thornton on *The Navy Lark* which was recorded on Sunday 7. This allowed the star to recuperate for the first colour studio recording for Doctor Who the next day – a serial which, through a caption misunderstanding, was to become known as Doctor Who and the Silurians. Some weeks later, *The Navy Lark* would take priority, and recording of the cave scenes for Serial BBB on Sunday 21 was arranged to release Pertwee to tape his radio show instead. Set problems plagued Doctor Who and the Silurians, necessitating the studio sessions to be structured around the cave scenes rather than one episode per evening as usual; flexibility of electronic editing, however, now meant that scenes recorded with other episodes could more easily be combined together into a single programme. Letts noted the problems with damage to sets, and considered new recording patterns which he could introduce later on in the season.

On Tuesday 23 December, Pertwee recorded his first major television interview about Doctor Who for broadcast on *Junior Points of View* the day



Left: New Doctor, New Danger! The move to colour heralded a new era of action-packed, gadget-filled adventures for Doctor Who. Above: The Doctor and the Brigadier go in search of the Silurians ... or the Ectenes ... or the Cave Monsters. Or something.

before Episode 1 of *Spearhead from Space* was to be transmitted. New Year's Day 1970 saw the new Doctor seizing the cover of the Radio Times (after a behind the scenes battle with the Light Entertainment Department who had wanted Cilla Black to appear in this spot); disappointingly, there was no feature inside to back up the high profile. Previewed by various trailers which also included the closing moments of *The War Games*, *Spearhead from Space* launched the colour era of Doctor Who at the BBC on Saturday 3 January – the same day that the production team tested out more CSO effects for *The Corners of Death*.

For its new season, Doctor Who maintained the 5.15pm slot which it had occupied the previous season, reclaiming it from *Star Trek*. The competition from the ITV regions was an uneven mixture of sitcoms (*Doctor in the House*, *F Troop*), Westerns (*Cowboy in Africa*, *The Big Valley*) and filmed adventure series (*Tarzan*, *Voyage to the Bottom of the Sea*, *Garrison's Gorillas*, *The Secret Service* and *Flipper*). It was soon clear that Doctor Who was enjoying far better ratings than the previous winter with an average of eight million tuning in. And younger viewers with an appetite for the new Doctor could follow his rather more juvenile escapades in *Polystyle's* TV Comic every Monday from mid-January.

On Monday 5 January, Caroline John was contracted for the remaining 14 episodes of the season, although Letts already felt that Liz Shaw was too sophisticated for the programme's format since the character was too clever. John joined her two co-stars and Bessie on the banks of the Thames on Tuesday 13 to pose in costume for a publicity session mid-way through production on Doctor Who and the Silurians. Scripts for *The Mo-Hole Project* started being delivered by Houghton, and the Hulke version of *The Corners of Death* was frantically in pre-production. In the outside world, public reaction to the new Doctor and stories was mixed. Young viewers voiced more unfavourable comparisons to *Star Trek* in *Junior Points of View* on Friday 16. But after *Spearhead from Space* had concluded, Matthew Coady of the *Daily Mirror* delivered a glowing review on Tuesday 27, declaring "Jon Pertwee's Doctor is wholly

a Moriarty to his Sherlock Holmes. Letts contracted an old acting friend, Roger Delgado, in the role of "Renegade Time Lord" for a minimum of 20 episodes on Monday 23 March.

The cast heard about the introduction of the Doctor's new nemesis, soon christened the Master, during the location shooting on the final story of the season – now entitled *Inferno* – which began at the end of March. By now, a firm bond of friendship had emerged between Pertwee and Courtney (after an initial period where Courtney was wary of the new star); on Wednesday 8 April, Courtney was also re-booked for the new season. By now, the combination of John's pregnancy and Letts' unease as to how to use her character had sealed Liz's fate. Aiming for more of a 'family' atmosphere to the series given that the Doctor was now a long-term visitor to UNIT HQ, Letts and Dicks devised two new characters for the following season. The first of these would be Liz's replacement, Jo Grant – a younger and more vulnerable assistant to the Doctor who was originally conceived as a UNIT lieutenant. In an echo of Jamie – the Second Doctor's companion – UNIT Captain Mike Yates was created as potential romantic interest for Jo.

As April progressed, Dicks started to line up new serials to showcase the new villain. The script for *The Gift* submitted by Baker and Martin demonstrated a lot of ideas, but their lack of television experience showed. Elements of the notion were kept, and the writers given a new commission entitled *The Friendly Invasion*. Since the Autons had proved popular in *Spearhead from Space*, Holmes was asked to bring them back to launch the Master's reign of menace in *The Sprog of Death*.

Inferno again saw a considerable location shoot with lots of stunt work from 'Havoc' and began to hint at the Doctor's more action-orientated new persona with the introduction of his use of Venusian karate (later Venusian aikido) and a few brief fight sequences. With the serial set on both 'our' Earth and a

ONE YOUNG VIEWER WROTE TO JUNIOR POINTS OF VIEW, COMPLAINING 'DR WHO WOULD BE MUCH BETTER IN TIME AND SPACE AGAIN. HE JUST ISN'T THE SAME ON EARTH!'

acceptable". On Saturday 7 February, the *Morning Star's* Stewart Lane was also generally positive, commenting favourably on the charm of the new Doctor.

Shooting on *The Ambassadors of Death* – the new title for *The Corners of Death* – began at the end of January and expanded the notion of set-piece filmed action sequences devised by Derek Ware and his stunt team, 'Havoc'. By now, John had become pregnant and was aware that she would not be available next season, although she kept the situation to herself at this point; she was also aware that the plans made by Sherwin and Bryant for her character were not shared by Dicks and Letts.

The remaining scripts for *The Mo-Hole Project* were delivered by the end of February, and soon retired Project *Inferno*. As recording on *The Ambassadors of Death* continued, another semi-regular cast member was added to the team. Director Douglas Camfield decided to cast John Levene as a UNIT sergeant in Project *Inferno*, re-naming the character 'Benton' to tie in with Levene's minor UNIT corporal character in *The Invasion*; as such, Levene was also used to play a UNIT sergeant in *The Ambassadors of Death*.

The positive reaction towards the first two colour stories meant that by the start of March Doctor Who had been given the go-ahead for another season to air from January 1971; on Monday 9 March, Pertwee was booked for a further 25 programmes. Letts and Dicks had decided that, as a new gimmick, each serial of the next season would be linked by a new arch-enemy for the Doctor –

parallel dimension Earth. Letts opted to experiment with studio scheduling to record all the scenes in one 'warp' together for several episodes at once. Another trial was to record a pair of episodes on two consecutive days after a fortnight's rehearsals, meaning the sets only needed erecting half as often.

Dr Who's Who? – the season's major feature in the *Radio Times* – was finally published on Thursday 7 May to promote the transmission of *Inferno* at a time when Letts was mid-way through recording the serial in studio (after Camfield had collapsed with a heart murmur). The magazine also printed a colour portrait of Pertwee in their series of 'Favourites' on 11 June in conjunction with the penultimate episode of the season. Dicks was now considering another storyline from the Plimmers, this time entitled *The Cerebroids*; the six-part outline was commissioned on Tuesday 12 May for delivery on Sunday 14 June. Meanwhile, the final recording on *Inferno* took place on Friday 22 May.

Doctor Who got a generally negative review on *Junior Points of View* on Friday 29 May where one young viewer opined that "Dr Who would be better in time and space again. He isn't the same on earth." However the new look Doctor Who, which had entered the 1970s with a regenerated Doctor and an Earthbound format, was getting improved audience reaction scores and had seen about a million more tuning in for the Third Doctor's battles alongside his friends from UNIT. The series was still a long way from the popularity and profile it had enjoyed five years earlier, but the outlook was very promising ...

Spearhead From Space

Back Home **BY RUSSELL T DAVIES**



The new Doctor (Jon Pertwee) noses around. © BBC

have to run to and fro from the kitchen whenever someone on TV screamed or roared or died loudly.

And that's my first precise memory. Running from the kitchen, just in time to see the Doctor, gagged and wheelchair-bound, being shot. (Gagged? In a wheelchair?? Being shot??? Blimey, try showing that now!)

I remember the plot, vividly. This is what happened: glowing balls fell from the sky, and if you went up to one and touched it, YOU GOT TURNED INTO PLASTIC! You did! Cos that's what happened to the old poacher, he found a ball, touched it, and the next time you saw him walking through the woods, he was a plastic man. What a great story! And with all these deadly things happening, who did I care about most? Not the Doctor, not the Brigadier, certainly not the companion (can't remember her at all, sorry). No, the most important character was the poacher's wife. I cared for her so much, because she was doomed. Her husband's been turned into plastic, and he's come back home to kill her, and she hasn't got a ray-gun, all she's got is a shotgun which we just know isn't going to stop him. And she doesn't run. That's the important bit, that's the bit I'd like to think got me standing up with fear. She's brave. She stays. She fights the monster. And, as I remember it, her plastic husband murders her, dead.

And they wonder why I never married.

I remember all sorts of bits and bobs after that. The wrist-clip guns, perfect for school adventures. The plastic man whose hand can make a zip in the back of a tent, where no zip should be. The bit in the waxworks, when waxworks seemed exotic. I seem to remember asking, "Mum, what's a spearhead?" but I might be making that up. And then a few Fridays later, there came The Greatest Scene Of All Time. The scene that's not just a memory, it's an instinct now, a spider in the back of my head every time I pass a shop window. And it's no good watching it on video or DVD, because the six- or seven-year-old me saw the best version of all. The *Spearhead* in which the glass broke.

The evil man at the factory, who is also an octopus, has disguised his humans-turned-into-plastic as shop window dummies, and they're gonna kill everyone. They jerk into action. They step forward. They lift up their arms, they swing them down. And there it is, the crucial, brilliant, perfect memory; the shop windows break into tiny pieces of glass right in front of my eyes. I swear to you, that's what happened. I saw it. I'm sitting there now, six or seven, dazzled or eating my tea on a Friday or a Saturday, watching those wide shop windows shatter and fall, and I love it with all of my heart.

O might have been six, I might have been seven. To know how old I was when I first saw *Spearhead*, I'd have to look up transmission dates, and I don't want to do that. I want to remember it as it was. I'm remembering the *Spearhead* in which the glass broke.

I was probably squinting. The telly – black and white – was in the back window, so if the sun was setting I'd be blinded by the light. And worse, the TV screen would reflect the sunlit room. Dazzled, twice. My dad would never let us draw the curtains on the principle of sunlight good, telly bad, so that even today, I bloody love closing the blinds on a summer's day and watching telly cos it's my house and no one can stop me.

Anyway, there I was, six or seven, never smoked a cigarette and never kissed a boy, and it's a Saturday evening, which means Doctor Who... Except that's not true, I watched *Spearhead* on a Friday. I don't know where I was for the first transmission, maybe I was hooked on hopscotch. But they showed it again, in the days when repeats were rare and good, after Crockyjack, or when Crockyjack should've been on. I wonder if that's true. But that's how I remember it. So I sat there, maybe squinting, on a Friday afternoon... except that's not true either. Because there was tea. A Saturday tea in front of the telly was fine, but not Friday. My mum, alive then, was a stickler for tea at the table on a weekday, so I'd

ARCHIVE EXTRA

● In Episode 1 of the original story breakdown, Facsimile, the nameless poacher who finds the sphere is attacked by something with "two oddy white and waxen hands": the tracking station operatives were not UNIT personnel. Government research scientist "Liz Shaw" enters a branch of UNIT via "a shabby run-down shop" in a London street. Captain Munro was called "Captain Munro" and when the Doctor was kidnapped from his private ward, he is held in a storeroom "The Doctor is slumped on a chair in a circle of light, ques-

tioned by a man whose face we do not see... The Doctor makes no reply and we see that he is given an injection. After a moment he simply crashes to the floor. Baffled, his questioners leave... [The Doctor] manages to smash open a small window and make his escape." In Episode 2, Channing was to be shown transferring energy out of one of the globes, animating a "man-like autom". The Doctor emerges from his coma at the hospital and demands that Dr Henderson returns his clothes; Henderson informs Munro of the Doctor's recovery. "The

Doctor appears and demands to be allowed to leave: he must get back to his Police Box. Munro tells him that the Police Box has been taken to UNIT HQ in London and that's where the Doctor's going too, whether he likes it or not." When Ransome breaks into the deserted factory, "He finds limbs of automs ready for assembly and completed automs standing motionless against a wall. As he goes by one of them turns its head to watch him pass." Channing becomes aware of his presence and gives the command "Destroy him". The Autom

DWM ARCHIVE

DWM 181

COMMISSIONING

Wed 12 Feb 69 Facsimile treatment commissioned for Fri 21 Feb 69; delivered Fri 14 Mar 69
Tue 3 Jun 69 Facsimile (working title) scripts commissioned for Mon 30 Jun 69; Episode 1 delivered Mon 23 Jun 69; Episode 2 delivered Fri 18 Jul 69; Episode 3 delivered Mon 21 Jul 69; Episode 4 delivered Fri 25 Jul 69

PRODUCTION

Sat 13 Sep 69 Favourite Doll Factory, Holloway, London [Plastics Factory]; NCP, St Pancras Station [Car Park]
Sun 14 Sep 69 The Broadway, Ealing, London [High Street]
Mon 15 Sep 69 Royal Horticultural Society, Wisley, Surrey [Woodland]
Tue 16 Sep 69 Royal Horticultural Society [Woodland/Woodland Track]
Wed 17 Sep 69 Hatchford Park School, Surrey [Hospital Entrance, Drive and Gates]
Thu 18 Sep 69 TCC Condensers, Ealing, London [Plastics Factory]
Fri 19 Sep 69 TCC Condensers [Woodland; Plastics Factory]
N.B. The subsequent daily breakdowns are best estimates based on an available contractual information:
Wed 8 Oct 69 BBC Engineering & Training Centre, Wood Norton, Here/Wor; (Tracing Station; Hospital Room; UNIT HQ)
Thu 9 Oct 69 BBC Wood Norton [Hospital Room; UNIT HQ/Hospital Corridor]
Fri 10 Oct 69 BBC Wood Norton [UNIT HQ; Hospital Corridor]
Sat 11 Oct 69 BBC Wood Norton [Hospital Foyer]
Sun 12 Oct 69 BBC Wood Norton [Hospital Room; Hospital Corridor; Locker Room]
Mon 13 – Tue 14 Oct 69 BBC Wood Norton [Hospital Foyer]
Wed 15 Oct 69 BBC Wood Norton [UNIT Laboratory; Ante Room; UNIT HQ]
Thu 16 Oct 69 BBC Wood Norton [UNIT Laboratory; UNIT HQ]



Azargh! It's an Autom! © BBC



Aside from the massacre of a bus queue and a cyclist, the anti-capitalist march was wholly peaceful... © BBC

Fri 17 Oct 69 BBC Wood Norton

[UNIT Laboratory]

Mon 20 Oct 69 BBC Wood Norton

[Factory Office]

Tue 21 Oct 69 BBC Wood Norton

[UNIT HQ]

Wed 22 Oct 69 BBC Wood Norton

[UNIT Laboratory]

Thu 23 Oct 69 Wheelbarrow Cottage

Cottage, Radford, Here/Worc

[Cottage; Cottage Garden]

Fri 24 Oct 69 BBC Wood Norton

[Factory Office; Factory Centre]

Sat 25 – Mon 27 Oct 69 BBC Wood Norton

[Factory Centre]

Tue 28 Oct 69 Mansion House

Hotel, Evesham, Here/Ham

[Scobie's Home]; BBC Wood Norton

[Phone Box]

Wed 29 Oct 69 Unknown, London

[Factory Centre]

Thu 30 Oct 69 Unknown, London

Fri 31 Oct 69 Unknown, London

Mon 3 – Tue 4 Nov 69 Van Arden

Studios, Ealing [Army Tent]

Wed 5 Nov 69 Madame Tussauds,

London [VIP Room]

Wed 19 Nov 69 Ealing Film

Studios: model shot

Sat 22 Nov 69 Ealing Film Studios:

Factory Centre [reunited]

ARRIVO TIMES

Sat 3 Jan 70 Episode 1: A swarm of

"meteorites" lands – and so

does the Tardis. From it

"unscrews its hand to reveal the nozzle of a gun and blasts at him." In Episode 3, the Poacher is keeping the swarm leader globe in an old metal trunk in his hut. Channing arranges to have the globe collected after dark. Having heard about the Poacher's enquiry about a reward, the Brigadier tells Monro to locate him. The Poacher is having his supper in his hut when the door crashes open to reveal an Auton. "Monro's men enter. The auton smashes its way through them and retreats. Their shots have no effect on it and it gets away." Monro takes the globe back to the Army Tent to show the Doctor. In Episode 4, the differences were more pronounced. While waiting for UHF equipment to be delivered, the Doctor visits Madame Tussauds with Liz and the Brigadier where Auto Plastics have mounted a free display. Later, while the Doctor continues his work at HQ, Liz and the Brigadier go back to the waxworks to steal a facsimile for him. The Doctor momentarily shields the globe, allowing Channing and Hibbert to locate the swarm leader. At the waxworks, the Brigadier and Liz see Channing activate the autons and narrowly escape. UNIT HQ is attacked by Autons, but the Doctor finds the frequency he has been looking for, exploding the globe which makes the Autons collapse. As the shop window dummies come to life, UNIT plans its attack and the Doctor makes plans with Liz for 6 o'clock. Facing Channing, Hibbert and the Autons in the factory, the Doctor learns that the Aliens exist "in vast hives which cover entire planets... England will be reduced to chaos and conquered then used as a springboard to take over the world." At 6 o'clock, the Doctor turns on a transistor radio in his pocket and the high pitched sound from it defeats the Autons. UNIT find the real Hibbert and Scobie in the factory in suspended animation. At UNIT HQ, "The Doctor explains how Liz was sent to Broadcasting House to arrange for the broadcasting of the frequency that destroyed the Aliens."

Robert Holmes revised his story breakdown for Facsimile. The facade for UNIT entered by Liz Shaw was now "a Railway Station/ Shopping Arcade" and Captain Monro has become "Captain Munro". When the Doctor is kidnapped, this time in reception, "There is a struggle between the intruders and the Unit Guard. The intruders are forced to retreat. In the melee, the Doctor recovers and escapes



"Sir, it's a cheque for your residuals ..." John Breslin and Nicholas Courtney on location at Hatchford Park School. © BBC

from the hospital." This version introduced the concept of Channing creating the creature in the plastic coffin, seen from Episode 2 onwards. The Poacher finds another globe in the woods while out rabbiting with a small boy; they later ask a policeman about a reward for finding the object. The Doctor escapes from the hospital via a window and makes his own way to UNIT HQ. In Episode 3, the small boy is with the Poacher in the hut when the auton attacks; he runs for help, finding Munro and his men. Episode 4 varied substantially, with only the Doctor and Liz initially visiting Madame Tussauds while the Brigadier visits the Home Secretary. The real Scobie is in a container at the Security Area – and his replica prepares to recover the globe. The Brigadier, Liz and a UNIT team leave to get a facsimile from the waxworks for the Doctor; there is a battle with the activated Autons which are forced to retreat. In the UNIT Lab, Munro brings in two M15 men who are guards from Auto Plastics; in the ensuing fracas, Munro and one M15 man are shot, but the other assailant escapes with the globe. When UNIT attack the factory, the Doctor and Liz now arrive with the UHF transmitter and the Doctor confronts Channing, Hibbert and the Autons whereupon he is attacked by the monster in the plastic coffin. The UHF unit sends the monster berserk, "destroying the autons and Channing and Hibbert, and finally collapsing into a shapeless puddle of plastic." Back at UNIT HQ, the Brigadier blackmails the Doctor into continuing to work for UNIT

Holmes wrote the new Doctor as being more polished or pompous than Troughton. The Autons were written as "man-like" so that they could be played convincingly by actors

Derrick Sherwin was not writing The Timekeepers concurrent with this serial; this edition of *Thirteenth Minute Theatre* had in fact been broadcast on Monday 9 October 1967

Sunday 3 August 1969: New opening and closing credits were shot in Television Centre Studio 5 between 6.30pm and 7.30pm. The standard opening film ran to 35 seconds and the closing to 90 seconds, with Jon Pertwee adopting various different poses for the tests

Although the title *Spearhead* from *Space* was adopted before filming began, the serial was still being referred to as *Facsimile* on some paperwork as late as Christmas 1969

Saturday 13 September 1969: Liz was driven around Euston Road and Midland Road near St Pancras. Holmes' scripts suggested that UNIT HQ was accessed via the top level of a multi-storey car park. The part of the UNIT commissionaire was originally played by extra Geoff Brighty; when he failed to give the performance required, Sherwin took over the role himself. For Liz's costume, Christine Rawlins recalled some vacuum moulding work done by the Royal College of Art in her teaching days; vacuum formed beige panels were added to a red jacket made from jersey material. Caroline John found that this costume was not very warm – nor what she expected a Cambridge scientist to wear

Original plans to film the Doctor and Liz arriving at Madame Tussauds in London in Beavis' car do not seem to have been followed. The 1920s Vauxhall 3098's gate-change gears gave Pertwee considerable problems during

filming at Hatchford Park School and he almost drove it backwards through a hedge

Visual effects designer John Horton and assistant Alan Whibley used explosive charges when the Autons shot people, extracting powder from a 'dry simulator' which contained orange or yellow Aniline dye. The Auton hands fired using jack plugs connected to a battery, and the 'victims' wore a steel plate under their costume, with the charge activated by wires up their leg

The original schedule for the interior scenes stated that Episode 1 would start rehearsals at St Helens Church Hall on Wednesday 7 October to record on Monday 13. Episode 2 would rehearse from Friday 17 to record on Thursday 23; Episode 3 would rehearse from Friday 24 to record on Thursday 30; and Episode 4 would rehearse from Friday 31 to record on Thursday 6 November. However, during the initial week of location filming, the ABS (Association of Broadcast Staff) started to stage industrial action over a pay dispute which hit all programmes being recorded at Television Centre. Sherwin fought to keep the serial in production and on Thursday 25 September announced that the serial would be completed on film and shot on location during October, using a film crew from Ealing Studios. The dates for shooting roughly matched the original rehearsal and recording period, but Sherwin needed extra days. By now, Jon Pertwee had left to holiday at Club Nautilo in Ibiza, so Sherwin sent a telegram on Thursday 25 asking if Pertwee could return early for Sunday 5 October which would allow two days rehearsal. Pertwee replied on Sunday 28 September: "Sorry cannot get back before October 7. Pertwee". The revised production dates meant some minor recasting: Henry McCarthy was to have provided the voice of Doctor Lomax as well as playing Doctor Beavis; this role was given to Ellis Jones who played the UNIT technician

The BBC Centre at Wood Norton was the former home of the Duke of Orleans, acquired by BBC before World War II for emergency broadcasting. The underground nuclear bunker built by the BBC in the 1960s was used for the scenes in the Tracking Station in Episode 1 on Wednesday 8 October and then as the Brigadier's UNIT HQ office and adjacent UNIT Laboratory for the rest of the serial. The Auxiliary Building was dressed as the Hospital Room in Episodes 1 and 2 used for several days from Wednesday 8 October, while the bathroom of the main Wood Norton hall featured in Episode 2 on Sunday 12 October. The Rose Garden was used for a scene set in the Hospital Foyer where Munro showed the Brigadier the meteorite fragments in Episode 2; this was filmed on Tuesday 14 October. While at Wood Norton, Pertwee found an abandoned console table in an attic and arranged with some of the crew to have it lowered out of a back window so he could get it back to his home in Barnes.

For the Wood Norton shoot, the crew were based at the Manor House Hotel, Evesham which was also used as Scobie's home in Episode 3; Wheelbarrow Cottage, north of Evesham, appeared as the Seeley's home

Further shooting was conducted in London during November. Director Derek Martinus deemed the original climax with the

Nestene creature to be unsuccessful and arranged for a reshoot on 22 November – part way through filming on *The Silurians*. Since Hugh Burden was no longer available to play Channing, he was doubled by Ivan Orton

● All episodes had various edits made to them. Episode 1 had cuts made to the UNIT officer and technician discussing the meteorite shower, Munro calling the Brigadier from the hospital as Liz scoffs at the Brigadier's claims, the Brigadier pondering if the Police Box found by Munro could be the TARDIS as he tells Liz they are leaving for Essex, part of the conversation between the disorientated Doctor and the Brigadier in which the former makes reference to the Yeti and Cybermen, Forbes telling the other UNIT soldier that Seeley could have got himself shot, and a short scene showing how the UNIT sentry at the TARDIS is very jumpy – levelling his rifle at a sound in the trees.

Episode 2 lost a scene in the hospital foyer at the start of the episode as the Brigadier returns and Munro tells him about the raid and the start of the next scene in the private ward where Henderson discusses his comatose patient, part of the dialogue between Ransome and Hibbert in Hibbert's office, the end of a scene at the UNIT Lab where the Brigadier tries to explain to Liz that the police box is the Doctor's TARDIS and the start of the next scene in Hibbert's office where Channing reprimands Hibbert for handling Ransome badly, the end of a scene where Seeley considers how valuable his "thunderball" is as he looks at it, an entire scene in the hospital ward where Henderson tells the nurse that the eccentric Dr Beavis is coming to examine their patient, the Brigadier complaining that he is surrounded by idiots when informed of the Doctor's escape, the end of a scene in the restricted area where Channing tells Hibbert he needs more carbon disulphide and that this section is no longer safe for him, the start of a Lab scene where Munro tells the Brigadier about the globe being taken, and finally some dialogue between the Doctor and the Brigadier about the former's partial amnesia. Episode 3 lost the very start of the scene with Ransome in the Army tent, the end of a scene with Seeley being evasive about the meteorite with Munro, the start of the Brigadier questioning Ransome, the start of the scene where Liz gives the stolen TARDIS key to the Doctor, some dialogue in the Brigadier's office about Auto Plastics being in the middle of the search area, the Doctor suggesting the Brigadier pays a friendly visit to the factory after the attack at the cottage, and some dialogue at the factory where Hibbert tells the UNIT team that shops ordering their mannequins have to pay extra for fakes.

Episode 4's cuts included the scenes of Liz and the Doctor running tests on the sphere, a small part of the phone conversation between the Brigadier and the fake Scobie, a short scene of the Doctor telephoning UNIT HQ from the waxworks, a sequence with the fake Scobie arriving at UNIT HQ where Munro says the Brigadier is at Whitehall, part of Munro refusing to hand over the globe to 'Scobie', part of Munro explaining to the Brigadier about 'Scobie's' visit, the end of a scene where the Doctor starts to explain things to the Brigadier and the start of the next scene where 'Scobie' tells Channing that UNIT is being watched, some of the material with Liz and the Doctor working through the night, part of the montage at UNIT HQ as news of the attacks coming in, the Doctor asking the Brigadier to trust him in raiding the factory, the middle of a



scene between Channing and Hibbert in which Channing explains about the Nestenes and how they needed to keep Hibbert alive since the replicas can be detected, the end of the UNIT convoy leaving HQ – which showed that the UNIT attendant was now an Auton (as referred to by Scobie), and part of the final scene in which it is indicated that Scobie is recovering and is in a "shocking temper"

● Around 25 minutes of music for the serial was recorded at Riverside Studios on Friday 28 November by eight musicians. Oh Well – Port One, the Fleetwood Mac track heard in Episode 2, was from their 1969 album *Then Play On*

● Friday 19 December 1969: Producer Barry Letts complained to the *Radio Times* that their preview of the serial in their Christmas issue had given away major plot points because they 'had printed restricted information from the Drama Early Warning Synopsis'

● Friday 27 February 1970: An Audience Research Report on Episode 1 gave feedback from 200 viewers; the programme had been found "satisfactory" but "seemed naïve" compared to *Star Trek* (which it had replaced). Pertwee's Doctor was readily accepted by young viewers, although they were disappointed the new series was set on Earth

● Spearhead from Spock was sold to Australia in January 1971 (screened in August 1971, May 1974 and February 1986), Singapore in 1971, Hong Kong and Gibraltar in 1972, Dubai in 1975 and Qatar, Lebanon and Saudi Arabia in 1977. New Zealand screened it from March 1975, May 1985, July 1991 and September 2000. It was part of a syndication package sold to the USA in 1972. UK Gold has screened the serial many times since February 1993

● Sound effects from the serial were included on the BBC CD Doctor Who: 30 Years at the Radiophonic Workshop in July 1993. Harlequin produced Auton figures in 1998

● Spearhead from Spock began a run of Doctor Who repeats on BBC2 on Tuesdays at 6.00pm from November 1990; ratings were low in opposition to news programmes and Channel 4's *The Priory*. Most of the episodes were taken from regraded film prints made in 1990 which were transferred to D3 tapes. Nicholas Courtney and Caroline John recorded a

"Give me the gun!" "No, I want it, it's mine!" Producer Derrick Sherwin oversees a small difference of opinion during shooting. No pun intended. © BBC

commentary for the February 2001 DVD release at the Television Centre Voice Studio on Wednesday 20 June 2000; when a power cut blacked out the Centre, recording for Episode 4 had to be rescheduled. This version had to have Oh Well – Port One removed and replaced by machinery sound effects

● In the Extras section, most artists are now identified. The complete extras listing as currently known is as follows: Dennis Mackintosh UNIT Driver; Derrick Sherwin Cor Park Attendant; Brian Nolan, Patrick Milner, Antonio de Maggio, Peter Kaukus, Brian Justice, John Spradbury UNIT Soldiers; Vicki Maxine, Rosemary Turner, Lindy Russell, Christine Bradley Nurses; Rachel Hipwood, Arthur Judd, Marie Johnson Potients; Ellis Jones Voice of Dr Lomox; Walter Dalby Hospital Receptionist; Dennis Mackintosh Ambulance Driver; Trevor Cuff, Hugh Wood, Dave Mobley, John Hughes, Alan Cooper, June Jensen Press; David Dewhurst UNIT Soldier (Houkins); Victor Crocksford, Roy Brent Autons/Hospital Porters; Michael Horsburgh Stunt Double for Doctor Who; Constance Carling Auton/Secretary; Ivan Orton Auton; Ronald Mayer Auton/Commissionaire; Robert William Wolk On; Gideon Kolb, Reg Lloyd, Alan Clements, Alfred Hurst, David Billa, Walter Goodman, Maurice Quick, Sandy Stein, Sonny Willis, Bill Matthews, Maurice Selwyn, Leonard Kingston, Anthony Maine, Sheila Knight, Jane Grace, Bernadette Barry, Joy Burnett, Lola Morrice, Cara Stevens, Claire Maine, Vi Kane Waxworks Victims/Auton Replicas; Henry Rainer Policemen; Dennis Hayward, Roger Houghton, Tom Segal, Keith Simon, Kenneth Lindford, Roger Minnis Autons/Display Mannequins; Doris Lang, Fred Davis, Grace Dolan, Colin Cunningham Posing-by; Billy Horgan Stuntman/Poser-by; Norman Littlejohn UNIT Officer; Barry Kennington Regular Army Officer; David Melbourne, Derek Hunt, Alan Granville, Michael Earl, Gary Dean, Michael Harrison, Laurence Ross, Bill Matthews, Robert Murray Regular Soldiers; Henk Vrijhof, Barry Ashton, Bob William, Arnold Chazan, Cy Toun, Keith Ashley Autons; Ivan Orton Double for Channing; Derek Martin Stuntman; Terence Denville, Leslie Bates, Diana Collins, John Spradbury Wolk On; Chris Rushton Extra

● emerges a new Doctor – or is it an impostor? The new arrival is immediately the object of suspicion and a target for an attack.

Sat 10 Jan 70 Episode 2: UNIT soldiers find a meteorite with disastrous consequences. Ransome investigates the Plastics factory and makes a strange and horrible discovery.

Sat 17 Jan 70 Episode 3: The Doctor discovers that the captured meteorite is alive. An Auton begins to hunt down its prey...

Sat 24 Jan 70 Episode 4: The Aliens make their final move against civilisation and the Monster emerges at last. Can the Doctor find the answer in time?

REPORTS

Episode 1st 16 November 1999

6.00pm-6.25pm 2.2M --

Episode 2nd 16 November 1999

6.00pm-6.25pm 2.2M --

Episode 3rd 23 November 1999

6.00pm-6.25pm 2.2M --

Episode 4th 30 November 1999

6.00pm-6.25pm 2.2M --

* Broadcast on BBC2



The Brigadier was always happy to sign autographs when the press were watching. Creep. © BBC

Doctor Who and the Silurians

Neanderthal Man **BY ALASTAIR MCGOWN**

DWM ARCHIVE

DWM 222

COMMISSIONING

Sun 15 Jan 69 Doctor Who and the Masters (working title) storyline commissioned for Sun 29 Jun 69; delivered Fri 11 Jul 69
 Mon 11 Aug 69 The Silurians scripts commissioned for Mon 29 Sep 69; Episode 1 delivered Fri 15 Aug 69; Episode 2 on Mon 18 Aug 69; Episode 3 on Fri 22 Aug 69; Episode 4 on Mon 25 Aug 69; Episode 5 on Fri 29 Aug 69; Episode 6 on Tue 2 Sep 69, and Episode 7 on Mon 15 Sep 69

PRODUCTION

Wed 12 Nov 69 Marylebone Station, Westminster (Station); Dorset Square and Balcombe Street, Westminster (Police Car; Taxi); Edward Woods Estate, Hammersmith (Office Block)
 Thu 13 - Fri 14 Nov 69 Shepperton Farm, Uxbridge (Farm)
 Mon 17 - Tue 18 Nov 69 Hareley Common, Rushmore, Surrey (Hillside; Moor)
 Wed 19 Nov 69 Milford Chest Hospital, Milford, Surrey (Country Roads; Hospital)
 Thu 20 Nov 69 High Street, Godalming, Surrey (High Street); Hog's Back Transmitter Station, Guildford, Surrey (Research Station; Country Roads; Cave Mouth; Hillside)
 Mon 24 Nov 69 Marylebone Station (Station (remount))
 Mon 8 Dec 69 Television Centre Studio 3: Episode 1
 Mon 15 Dec 69 Television Centre Studio 1: Episodes 1, 2, 4 - 6: Caves
 Sun 22 Dec 69 Television Centre Studio 1: Episodes 2, 4 - 6: Caves
 Mon 23 Dec 69 Television Centre Studio 1: Episodes 2 and 3: other scenes; Quinn's Cottage for Episode 4
 Mon 5 Jan 70 Television Centre Studio 1: Episode 4
 Mon 12 Jan 70 Television Centre Studio 1: Episode 5; Closing Titles for Episode 4
 Mon 19 Jan 70 Television Centre Studio 8: Episode 6; Closing Titles for Episode 3
 Mon 26 Jan 70 Television Centre Studio 8: Episode 7

RADIO TIMES

Sat 31 Jan 70 Episode 1: Trouble in an Atomic Research centre and rumours of monsters in the nearby caves. The Doctor investigates - and finds more than he bargained for.
 Sat 7 Feb 70 Episode 2: The Brigadier insists on exploring the caves. The party have a terrifying encounter - leading to great danger for Liz.
 Sat 14 Feb 70 Episode 3: The wounded Silurian is hunted by the Brigadier and his men. But it is the Doctor who first makes a Silurian face to face.
 Sat 21 Feb 70 Episode 4: The Doctor and Liz discover the



listair, you continue to astonish me." So someone or other once said. I have to confess that I surprised myself the night I momentarily became a gushing, smarmy chat show host by opinion. One night, I found myself interviewing Who legend Nicholas Courtney at a Glasgow fan event. As Nick reminded me that the DWAS had elected him Honorary President of the society, flashing his chain of honour to the assembled throng, it somehow slipped out: "Seriously," I said, "I can't think of a better choice they could have made." The audience broke into warm applause, as I wondered how obsequious that might have sounded.

Everyone loves the Brigadier. It's not just Nick Courtney's affable portrayal. His friendship and loyalty to the Doctor is an iconic part of Who lore. Whenever the Brigadier is around, we know it's Doctor Who we're watching. We know we're in the presence of a hero.

"Right, stop that! It started off as a nice story about a time traveller with a broken down police box, forced to form an uneasy alliance with a shadowy military organisation, but now it's just got silly." It was The Three Doctors that finally co-opted Brigadier Lethbridge Stewart, replacing steely military ways with a permanent bluster and pomposity reminiscent of Monty Python's stick-in-the-mud army top brass. From thereon in, Alastair was largely there for the Doctor to make a mockery of - the line about Cromer sealing his fate.

Isn't he bold? It's a bona Earth Reptile, duckie. © BAC

"But there should have been another way." So someone once said. While I like a laugh as much as the next man, I tend to concur. Doctor Who and the Silurians gave us just a tantalising glimpse of what an era that could have been. As the second story in, it's an exercise in consolidation. Spearhead from Space could really have been another Web of Fear or Invasion, with the Doctor arriving handily just in time to thwart another alien attack before making off again. Silurians is the first story to confirm that the exile is permanent and show him adjusting to his new role as a member of UNIT. Bessie appears. The Doctor's hat disappears. The format is taking hold.

What Doctor Who and the Silurians does best of all is provide a template outlining the Doctor's marriage of convenience with UNIT and the Brigadier. The tensions that should exist between UNIT - the sharp end/blunt instrument of international politics - and the Doctor should reaffirm the Time Lord's unique alienness, wanderlust and moral codes with a fresh clarity.

The Claus of Axis is where the dynamic ideas of Derrick Sherwin were finally softened into more agreeable family fare by Barry Letts as, with the regular army placing UNIT under house arrest, it is finally made explicit that the Doctor and UNIT are the good guys, standing shoulder to shoulder. This denies the underlying message of Doctor Who and the Silurians - that UNIT are quite possibly the bad guys, an affront to much of what the Doctor stands for.

That message is most powerfully put across in just one wonderful look from Nicholas Courtney in the final episode of Doctor Who and the Silurians. With the Silurians once more in hibernation, the Doctor feels the situation is under control. "There's a wealth of scientific knowledge down here," he enthuses, "and I can't wait to get started on it". The plotline is off-quoted, but go back and check out the look that the Brigadier gives the Doctor behind his back. It's perhaps the look of a man who feels his strings have been jerked once too often. If not malicious then it is dispassionate; the blank expression of a man who has surrendered any notion of a personal agenda in favour of acquiescence to his superiors. The Doctor is patronised and ushered away from Wenley Moor, but not before the blasting of the caves begins with indecent haste.

Only Doctor Who and the Silurians makes their total incompatibility so plain. Compare the Doctor's bitter expression here with the playground insults - 'pompous, self opinionated idiot' - which jocularly end Inferno into two stories later. Had the template of Doctor Who and the Silurians been taken, we might have had a very different impression of our 'hero' the Brigadier. As it was, this bold part of the series' reformatting lasted only as long as putting Doctor Who and... ahead of your story title.

ARCHIVE EXTRA

Wednesday 6 August 1969: A CSO test session was held in Studio TC7 from 4pm to 9pm

Tuesday 23 September 1969: Director Tim Combe considered the logistics of using some of his filming allocation to shoot the cave scenes at Wokey Hole in Somerset

Wednesday 24 September 1969: Industrial action put filming back to Monday 10 November with weekly recordings from 1 December. Margaret McKinnon was to have taken over on make-up, but was replaced by Marion Richards

Friday 17 October 1969: Use of Ealing Stages 3A/B for filming on Thursday 13, Friday 14 and Monday 17 was abandoned, with the location shoot being extended instead

Monday 10 November 1969: Location rehearsals took place at St Helens Church Hall

Monday 17 November 1969: Animal Kingdom provided the three Alsatians used by UNIT

Thursday 20 November 1969: The shot of Bessie driving down the high street was filmed

from the first floor of the Sun Hotel in Godalming which was the crew's base for the week. For the scene in Episode 7 where the Silurian base was blown up, the 36 gallon drum of petrol-gel detonated by visual effects designer Jim Ward and his assistant Rhys Jones accidentally set the dry grass of Hog's Back alight and assistant script editor Trevor Ray had to deal with the local fire brigade

Monday 24 November 1969: The filming at Marylebone Station had to be remounted because the processing labs ruined the film.

● The latex Silurian masks, made by visual effects assistant Gerry Abouaf, housed a light generated from a 12V battery. Abouaf made a 12" Silurian figurine as a memento for Combe

● Monday 15 December 1969: The dinosaur was operated by visual effects assistant Bertram A Collacott and was listed in scripts as 'Bertram, the Friendly Monster' played by 'Himself'; oxygen was pumped into the outfit, made by effects assistant Anna Braybrooke.

● Thursday 18 December 1969: Jack Kine of visual effects noted that there was no credit for his department on Episode 1 and asked if this would be present for later episodes; Letts replied in January saying that he would arrange for a credit from Episode 4 onwards for episodes with heavy visual effects content.

● Tuesday 13 and Wednesday 14 January 1970: Six musicians recorded the music score at Riverside for the first four and last three episodes; this was the first use of post-dubbed music on a videotaped Doctor Who serial

● Editing on the serial took place on Sunday

28 December (Episode 1), Tuesday 30 (Episodes 2 and 3), Wednesday 7 January 1970 (Episode 4), Thursday 15 (Episode 5), Sunday 25 (Episode 6), Friday 30 (Episode 7) and Monday 2 February (Episodes 6 and 7)

● Thursday 5 February 1970: Marjorie Bilbow of The Stage observed that Pertwee had already "created a brand new Superbrain with all the eccentric charm of his predecessors but with a humour and forcefulness of his own"

● Monday 9 February 1970: A young viewer's letter on *Junior Points of View* pointed out that the reptile men could not have come from the Silurian era. The edition of Friday 3 April had presenter Sally Thomsett demonstrating how the Silurian's third eye operated

● Thursday 7 May 1970: An Audience Research Report on Episode 7 summarised comments from 200 viewers; the episode had been well received on the whole, and Pertwee was often singled out for praise since his Doctor was "much more modern and sensible". The serial had been felt to be too horrific for some younger children

● Doctor Who and the Silurians was sold to Australia in March 1971, and to Hong Kong, Gibraltar, Lebanon, Saudi Arabia, Singapore and Korea around 1977. New Zealand screened it from April 1975. A version of the coloured reconstruction was used in a run of BBC2 repeats on Tuesdays in 1999/2000

● Fine Art Castings released Silurian figures in 1986 and 1987, Imaginering produced a Silurian mask in 1987 and Jonder released a phone card based on serial in 1996. Further Silurian figures followed from Harlequin and Dapol in 1998. Carey Blyton re-recorded part of the music for the CD *Sherlock Holmes meets Dr Who* issued in July 1999

● In the Extras section, further clarification of cast is now possible: Peter Blackburn and Bruce Cox along with Jay Neill were UNIT Soldiers/Police; Richard Pickup and Dennis McTighe were UNIT Drivers/Ambulance Men; Graham Warwick was UNIT Dog Handler. Omitted were Bertram A Collacott as Bertram the Friendly Monster, Paul Barton as Wounded Silurian Voice and Richard Pickup and B G Heath as Police/Ambulance Drivers

● secret of the monsters in the caves.
Sat 28 Feb 70 Episode 5: The Doctor tries to save the Brigadier and his men, and the Silurians strike a terrible blow against mankind.
Sat 7 Mar 70 Episode 6: The Doctor struggles to find a cure for the disease the Silurians have unleashed ... and the Silurians plan to deal with the Doctor.
Sat 14 Mar 70 Episode 7: The Silurians attack the Research Centre – the first step in a plan to recapture the world.

REPORTS

Episode 1* 7 Dec 1999
Episode 2* 14 Dec 1999
Episode 3* 21 Dec 1999
Episode 4* 4 Jan 2000
Episode 5* 11 Jan 2000 17M
Episode 6* 18 Jan 2000
Episode 7* 25 Jan 2000

* All episodes broadcast 6.00 - 6.25pm on BBC2. No viewing figures available for Episodes 1-4 and 6-7

The Ambassadors of Death

Bridge Over Troubled Water **BY ANDREW PIXLEY**



Final proof of the existence of Ready-Brek on Mars? or not

Death, and I scan the brief synopsis. A "London warehouse" seems an odd setting for Doctor Who, and I assume that when "Dr Who" makes his "solo space mission" to find "the real astronauts", he does so in the TARDIS. The outline leaves me very curious indeed about this particular adventure ...

It's May 1978. I'm reading my first batch of J Jeremy Bentham's Story Info files from the Doctor Who Appreciation Society, absorbing fuller details of storylines for serials that I've never seen nor been able to read a Target novelisation of. The Ambassadors of Death catches my attention; clearly the plot is far more complex and involved than I'd imagined, and I try to visualise – from the scant pictures I've seen – what some of these characters and situations must have looked like. The cliffhangers are a bit tricky to get a handle on, and the closing comments on the document seem to indicate that it's a confused story where nobody ever understands who's on whose side. It's not a monster invasion storyline, nor a mad scientist one. The fanzines don't seem terribly enamoured with it either, which doesn't bode well ...

It's July 1980. I've just walked several miles through the summer heat to the post sorting office at Totley. Waiting there is a package mailed from Kelvin Mead, my pen-friend in Miami and one of the first and most fervent of the USA's new breed of Doctor Who fans. Inside are cassette tapes with soundtracks to about 20 old serials. And the two I want to hear the most are The Ambassadors of Death and Inferno. As I set to work on my O-level art project, I listen to The Ambassadors of Death, and am immediately captivated by the evocative music score from Dudley Simpson, with its Procol Harum overtones, percussive suspense numbers and melodious UNIT themes. Malcolm Hulke's clever dialogue makes the protagonists distinct and fascinating. The vocal performances are tremendous: the dry reasoning of Ronald Allen, the laconic callousness of William Dysart, the xenophobic morality of John Abineri, the luckless snivelling of Cyril Shaps, and even Robert Cawdron's turn as a Pythonesque 'French Taunter'. The story captivates me completely on the first of many, many listenings ...

It's August 1985. We're staying in the beautiful Portmeirion

OWN ARCHIVE

DWM 252

COMMISSIONING

Thu 1 May 69 The Carriers of Death (BBB) storyline commissioned for Mon 19 May 69 from David Whitaker; delivered Mon 9 Jun 69
Wed 25 Jun 69 The Carriers of Death scripts commissioned for Sun 31 Aug 69 from Whitaker; Episode 1 delivered 8 Jul 69, Episode 2 on 20 Jul 69, Episode 3 on 12 Nov 69, Episodes 4 to 7 not delivered
Tue 18 Nov 69 Doctor Who and the Carriers of Death Episodes 2 and 3 script revisions and Episodes 4 to 7 scripts for 28 Nov 69 from Malcolm Hulke; delivered 30 Jan 70

PRODUCTION

Sat 3 Jan 70 Television Centre Studio 3: Experimental Session
Fri 2 Jan 70 Wycombe RDC: Sewage Works, Little Marlow, Bucks (Factory); Spade Oak Quarries, Bucks (Gravel Pit)
Mon 26 Jan 70 Southall Gas Works, Southall, Middx (Space HQ); Fuel Areas/Decontamination Unit/Roadway; Quinlan's Office
Tue 27 Jan 70 Southall Gas Works (Space HQ; Fuel Areas); White Street, Southall (Warehouse); TCC Condensers, Ealing (Warehouse)
Wed 28 Jan 70 TCC Condensers (Warehouse)
Thu 29 Jan 70 Wycombe Air Park, High Wycombe, Bucks (Helford's Laboratory; Roads); Gossome Lane, Marlow, Bucks (Country Roads); Marlow Weir, Marlow, Bucks (Country Roads; Weir)
Fri 30 Jan 70 Claycut Bottom, nr Farnborough (Field; Country Road); Puckeridge Hill Road Bridge, Aldershot (Country Road)
Sat 31 Jan 70 Royal Engineers Driving Circuit, Farnborough, ▶

The Ambassadors of Death is my favourite Doctor Who serial, and has been for a couple of decades now. Every time I watch it, I find it a complete pleasure, and the memories of how my enjoyment escalated are also crystal clear ...

It's December 1973. The papers have arrived early before I leave for school, and with them this morning is the added bonus of a Radio Times special celebrating Doctor Who's tenth anniversary. Being only eight years old, my memory of stories prior to Colony in Space is patchy, and now this colourful magazine presents an instant pictorial history of what I've missed. On the first of the blue colour-coded pages for Jon Pertwee, there's the striking photo of a spacesuited 'Michaels', and a trio of smaller shots that seem to depict his transformation into a strange, cocooned being. This relates to The Ambassadors of

SEASON 7

➤ **Hants** (Country Road: hijack)
Mon 2 Feb 70 Beacon Hill, Ewshot,
Hants (Pillbox: Country Road)
Tue 3 - Wed 4 Feb 70 Blue Circle
Cement Works, Northfleet, Kent
[Space HQ: Roadway; Main Gate]
Fri 13 Feb 70 Television Centre
Studio 10: Episode 1
Fri 20 Feb 70 TC3: Episode 2
Fri 27 Feb 70 TC3: Episode 3
Fri 6 Mar 70 TC3: Episode 4
Fri 13 Mar 70 TC3: Episode 5
Fri 20 Mar 70 TC4: Episode 6
Fri 27 Mar 70 TC1: Episode 7

ARROID TIMES

Sat 21 Mar 70 Episode 1: After months of silence, Mos Pryor 7 is on its way back to Earth. But the Doctor suspects that something has gone terribly wrong in space...

Sat 28 Mar 70 Episode 2: Cornish and his team continue their efforts to save the astronauts and the Doctor fights enemies who seem determined to prevent them from succeeding.

Sat 4 Apr 70 Episode 3: The mystery of the missing astronauts deepens and the Doctor's investigations put Liz in terrible danger.

Sat 11 Apr 70 Episode 4: With Liz a prisoner, the enemy plan an attempt on the Doctor's life. Quilran promises to tell the truth - but by now it is too late.

Sat 18 Apr 70 Episode 5: The Doctor prepares to blast off, unaware that his rocket has been sabotaged.

Sat 25 Apr 70 Episode 6: On board the Alien space ship, the Doctor learns the truth at last. Cornish and the Brigadier await the Doctor's return - but so does Regan - with a plan to silence him.

Sat 2 May 70 Episode 7: General Carrington goes ahead with his plan to provoke a Space War. Only the Doctor can prevent him. But the Doctor is a prisoner and the Brigadier is powerless to rescue him.

after the annual Portmeirion convention for *The Prisoner*... and amongst the non-stop videos being shown is a rather lurid camera copy of *The Ambassadors of Death* that flashes between colour and monochrome. Everyone knows that the story's a turkey from the received wisdom of this modern fan age, but I'm captivated at putting visuals to a soundtrack I know off by heart. And my anticipation of the show is being rewarded: I drink in the warehouse battle, which looks like something out of *The Sweeney*, Derek Ware's stunt fall from the helicopter; the crash zooms on the quarry sequences; the Doctor floating down out of the *Recovery* 7 capsule; the bizarre, lumpy alien

advancing on a jump-suited, blonde Liz Shaw; and how 'OF DEATH' zooms up to the screen, punctuated by a thundercrack in the opening credits. Michael Ferguson's stylish direction is every bit as potent as Hulke's dialogue. At the end of the hazy three hour session, I am delighted...

It's August 2001. I've just watched *The Ambassadors of Death* for the umpteenth time... but this time with my fiancée, who's never seen it before. It's brilliant sharing my favourite serial with her in our odyssey through the series. And as the final credits roll, she smiles and says, "That was good. I can see why you like it..."

ARCHIVE EXTRA

● Thursday 13 November 1969: David Whitaker ran into problems with scripting and did not deliver anything beyond Episode 3. A deal was agreed where Whitaker would be paid only for this work and Malcolm Hulke would complete scripting as soon as possible; on Wednesday 26 November it was agreed that Hulke would not be credited. In an early outline of the serial, an Army officer called Lieutenant Pollard featured in Episodes 2 and 3, Helderford was originally a "German radiation expert" called Professor Kuhn, and a cyclist and tractor driver were to have been in Episodes 3 and 4. The original fake names on Regan's 3 and 4 were to read "Progressive Launderers Ltd" and "Masons Bakery" but were changed to reflect the names of the production staff

● Saturday 3 January 1970: The CSO test session incurred a seven minute over-run because of VT line-up problems

● Visual effects assistant Rhys Jones envisaged the inside of the alien satellite as being like the interior of a whale; it was made in pink coloured fibreglass and dressed with latex cobweb strands

● Caroline John wore a blonde wig because her own hair went frizzy in the rain. At the time the actress had things on her mind: firstly she was pregnant and had not told the production team, and secondly she was required to film a car chase driving Bessie but had not yet passed her driving test

● Saturday 31 January 1970: During the shooting of the hi-jack scene, one of the motorbikes ridden by a stuntman hit the camera crew after the performer had fallen from it. Pauline Silcock, the director's assistant, had her leg gashed open and was replaced by Michael Jackley. Shooting on this day was delayed due to a security alert caused by a UFO sighting - the UFO being the BBC's own *Recovery* 7 prop!

● Tuesday 3 February 1970: Blue Circle Cement were in the midst of an industrial dispute regarding the use of wet weather working clothes, but the employees enjoyed the BBC's visit so much that they called off the strike. Delighted, Blue Circle waived their fee and sent beer to the production team as thanks

● A technique of director Michael Ferguson,

much remembered by the cast, was a quick rehearsal at the fastest pace possible in which they were allowed to use peculiar voices and so get any silliness out of their systems

● Friday 13 February 1970: As part of his performance as Wakefield, Michael Wisher had to move his eyes to simulate his reading off an autotape; Ferguson had said an autotape would be available, but this was not the case

● Editing took place between 22 February and 5 April, with dubbing from 5 March to 7 April. Ferguson had to request extra editing time above the standard six hours - work on Episode 1 over-ran so badly that eight hours were requested in future.

● Monday 6 July 1970: Terrance Dicks wrote to Whitaker commenting that "part of the first episode was shown to an international drama conference to great acclaim!"

● The serial was screened on BBC Prime in 1995 with the colourised Episode 5; New Zealand repeated it in October 2000 and the BBC Video release came in May 2002

Inferno

Paranoid BY STEVEN MOFFAT

DWM ARCHIVE

DWM 305

COMMISSIONING

Thu 27 Nov 69 Doctor Who and the Mo-Hole Project (working title only) storyline commissioned for Fri 19 Dec 69 delivered Thu 4 Dec 69
Fri 3 Jan 70 Doctor Who and the Mo-Hole Project scripts commissioned for Fri 27 Feb 70; Episode 1 delivered Thu 8 Jan 70, Episode 2 delivered Thu 15 Jan 70, Episode 3 delivered Thu 29 Jan 70, Episode 4 delivered Tue 3 Feb 70, Episode 5 delivered Thu 12 Feb 70, Episode 6 delivered Tue 17 Feb 70, Episode 7 delivered Fri 27 Feb 70

PRODUCTION

Tue 31 Mar 70 Berry Wiggins & Co Ltd, nr Rochester, Kent (Warn 1: Main Gates; Rooftop Nuclear Reactor; Warn 11: Huts; High Tanks)
Wed 1 Apr 70 Berry Wiggins & Co Ltd (Warn 1: Catwalks; Railway; Warn 11: Catwalks; Red Tank Area)
Thu 2 Apr 70 Berry Wiggins & Co Ltd (Warn 1: Operational Building; Nuclear Switchroom; Warn 11: ➤



Doctor Who's plan to block the shaft with an enormous Edam was foiled when the Primords nicked it. ■ BBC

I leaned in the kitchen doorway, hands shoved in my pockets, my air of cool detachment only slightly dispelled by the fact that I was a chubby eight-year-old with bad hair. Mum was doing the dishes.

I cleared my throat casually. I'd read about clearing your throat casually in a James Bond book only recently and was worried that I never seemed to clear my throat at all, casually or otherwise. Now I would spend two or three minutes a day casually hawking and gobbing in the sink. If that was how James Bond liked to start a conversation, who was I to argue?

"I'm trying to do the dishes," said Mum, pushing me gently away from the basin.

"So?" I continued, urbanely wiping my chin on my sleeve. "Doctor Who is coming on."

"Okay."

"Are you coming to watch it?"

"No."

She didn't even turn. Didn't even look at me. My heart was thumping so hard my chest was banging against my chin. This was a disaster!

"Why don't you ask your Dad? He's working on the car."

I narrowed my eyes to fierce slits, just like James Bond always did when faced with deadly danger, and started groping along the wall for the back door.

"And stop walking around with your eyes shut," said my Mum, who didn't understand Doctor Who. Or James Bond.

My Dad was trying to fix the car engine by Angry Staring.

"Dad," I said, wittily.

Dad grunted.

"Doctor Who is coming on," I volunteered.

"Uh-huh," said Dad. He didn't break eye contact with the engine in case it got any ideas.

"Are you coming to watch it?"

"Maybe later," said Dad.

I swallowed hard. It was true. It was real. What I had always feared had finally come to pass. This was to be the day.

And so it was, a little after five on an otherwise unremarkable Saturday, that I sat alone with a television set and waited for Doctor Who to come on.

Alone, I said.

Just me. And the television set. And Doctor Who.

I had, by this stage, been watching Doctor Who devotedly for as long as I could remember – several weeks in fact – but there was one thing that I had never done. One challenge that remained unfaced. One rite of passage unpassed. I had never watched what was clearly the most terrifying television programme ever made on my own.

This bleak Saturday was to be my first solo Who experience. I was facing nothing less than the end of my childhood. I sat there, more clenched than any boy had ever been, gripping the chair without the aid of my hands, and tried to remember how to breathe. The clock wasn't any help – time just kept on passing like there was nothing to worry about. People walked along the pavement outside as if they knew nothing of soul-freezing terror. And the television flickered away the remaining seconds of my innocence.

And then something terrible happened. Something that still churns my stomach to think of it. The announcer spoke.

Here's a new fact. Here's something you don't know about Doctor Who. Here's what the announcer said before Episode 1 of *Inferno*: "And now Dr Who's most terrifying adventure!"

I ask you! Seriously! I ask you!

Even as I shook in my father's armchair in the grip of the most terrifying terror I had ever known, I formulated a plan so fantastically cunning that I hoped one day I'd get to write about it in a specialist magazine. I remember growing almost dizzy with the brilliance of my vision, as I leaned forward and turned the television off. Sweaty with relief, I sat back to watch a screen of blissful blankness.

Now you lot, in your smug world of internets and fold-away



Nicholas Courtney as the evil Brigadier Leader. For eyepatch story dial 6. Or press * on your handset for further anecdote options. © BBC

scooters and zip fasteners, probably think you've spotted a flaw in my design. Surely, you say, someone would notice that I was choosing to sit there and watch a darkened television?

How little you know of the world before your time! Televisions, in those days, were made of bakelite and wet string and prone to mechanical failures, such as the wick going out. Reception was a sort of witchcraft and our television-top aerial only worked if everyone kept their breathing shallow and stood in carefully assigned positions around the room. My parents were forced to have a third child purely so that they could receive BBC2. Best of all, though – at least for me on that particular Saturday – was that televisions took a while to warm up ...

Here was my plan in all its giddy brilliance. I would tell any passing parent, curious at my lack of entertainment, that the television was still warming up!

Which is exactly what I said to my mother as she passed through the room a few seconds later, before she briefly inspected the television, clicked it on again, and plunged me into 25 minutes of solitary terror!

That Monday at school, I was able to tell my friends, gathered and gaping around me, that I had watched Doctor Who alone! I had been hard. I had been dangerous. Finally, I realised, I had a way to impress girls.

My name is Steven Moffat. I am 40 years old. I am still a virgin.

➤ Roadway: Operational Building; Low Flash Area; Nuclear Switchroom]

Fri 3 Apr 70 Berry Wiggins & Co Ltd [Warp 1: Doctor's Hut; Warp II: Wasteground; Doctor's Hut; High Tank Fall]

Mon 6 Apr 70 Ealing Film Studios Stage 2: Int. Doctor's Hut; Nightmare Warp

Tue 7 Apr 70 Ealing Film Studios Stage 2: Drill Head; Complex Model

Tue 7 Apr 70 Ealing Film Studios Stage 2: Central Control; Drill Head

Fri 24 Apr 70 Television Centre Studio 3: Episodes 1 and 2

Thu 7 May 70 Television Centre Studio 3: Episodes 3, 4 and 6; Warp 1 scenes

Fri 8 May 70 Television Centre Studio 3: Episodes 3, 4 and 6; Warp 1 scenes

Thu 21 May 70 Television Centre Studio 6: Episodes 5

Fri 22 May 70 Television Centre Studio 6: Episodes 6; Warp II scenes

Fri 22 May 70 Television Centre Studio 3: Episodes 7

ROAD TIME

Sat 9 May 70 Episode 1: An apparently motionless murder brings the Brigadier to the 'Inferno' – a terrifying project to drill through the Earth's crust. The Doctor and Liz are already there as observers – but the Doctor has plans for a dangerous experiment of his own.

Sat 16 May 70 Episode 2: The Doctor is a victim of a savage attack. His quarrel with Professor Stahlman comes to a head and the Doctor makes a desperate effort to reactivate the Tardis console.

Sat 23 May 70 Episode 3: The Doctor's attempt to reactivate the Tardis console hurls him into a situation where old friends seem deadly enemies.

Sat 30 May 70 Episode 4: The Doctor fights to survive in a frighteningly different duplicate world. Stahlman orders that he shall be shot on sight ...

Sat 6 Jun 70 Episode 5: In the parallel world Earth's crust is penetrated – and the results are even more horrifying than the Doctor had feared.

Sat 13 Jun 70 Episode 6: Powerless to save the parallel world in which he is trapped, the Doctor fights to reactivate the Tardis console and return to 'our' world – before it is too late.

Sat 20 Jun 70 Episode 7: The Doctor returns to 'our' world only to see the same terrifying pattern of events repeat itself – and no one will listen to his warnings.

Alan Barnes really let himself go after leaving DWM ... © BBC

ARCHIVE EXTRA

➤ Director Douglas Camfield found the location of Berry Wiggins & Co when travelling to view the site of the Kingsnorth Power Station on the Isle of Grain

➤ Wednesday 1 April 1970: April Fools Day. Jon Pertwee and the crew led Havoc stuntman Derek Martin to believe that his cherished Jaguar 2.8 had had its front smashed in at the unit hotel by a brewer's delivery van

➤ Friday 3 April 1970: The sequence abandoned from the end of the day had Bertan and the UNIT soldiers searching around the huts and concluded with Slocum killing Collins, a UNIT soldier

➤ The serial was screened on BBC Prime in 1995 and repeated in New Zealand in October 2006. Colin Howard's artwork for the cover of the BBC videotape was issued by Slowdazzle as a postcard in 1999. Sound effects from the serial were included on Doctor Who at the BBC Radiophonic Music – Volume 2: New Beginnings released by BBC Music in May 2000





Something Old, Something New

With the new, colourful, action-oriented Doctor Who judged a success, producer Barry Letts and script-editor Terrance Dicks, were free to fine-tune the series. Andrew Pixley gives us the lowdown on Season Eight, the year that the Doctor gained a new friend – and a new foe ...

Unlike his predecessors, Jon Pertwee was allowed the luxury of at least three months holiday away from Doctor Who during the summer months, and a generally less punishing schedule – with filming of one story now seldom overlapping with the recording of its predecessor. As such, the reduced seasons allowed him to take on other projects. The actor recorded an episode of the radio sitcom *Brothers in Law* at the Playhouse on Friday 12 June 1970 (broadcast Tuesday 11 August) and then filmed a story for *Amicus* 'portmanteau horror *The House That Dripped Blood* before taking on cabaret assignments and enjoying a holiday in Morocco; the actor also celebrated his 51st birthday in early July. Less exotic was the brief holiday enjoyed during early June by script editor Terrance Dicks in Broadstairs, since the new scripts and stories had to be lined up for pre-filming from September.

It was also around now that Pertwee turned his hand to writing. Teaming up with American actor/writer Reed de Rouen he submitted the seven-part storyline *Doctor Who* and the *Spac-People* (aka *The Brain Drain* and *The Labyrinth*). In this, the Doctor and

UNIT investigate the disappearance of famous people by having the Doctor pose as Dr John Madden, a Cambridge don, and allow himself to be kidnapped by mummy-like

creatures and taken to a strange, ancient civilisation in Antarctica where he sees barbaric games and encounters a monster in a labyrinth. It seems that the actor's proposition was never seriously considered.

The new look of Doctor Who was attracting attention from other media, and a Lancaster-based production company called Century Theatre Ltd expressed interest in transferring the format to stage for children, going as far as having the BBC send a draft contract to them on Thursday 18 June.

Meanwhile, the regular cast continued to grow for the new television adventures with John Levene being contracted for 18 episodes on Monday 22 June. Auditions for the new characters of Jo Grant and Mike Yates were held on Wednesday 24 June, the same day that *The Cerebroids* was formally commissioned as scripts from Charlotte and Dennis Plimmer – only to be written off five days later.

At the end of June, two more storylines – *Pandora Machine* from Don Houghton and *Colony* from Malcolm Hulke – were commissioned and given the go-ahead as scripts within days. The former used the violent setting of a prison to investigate advanced scientific forms of rehabilitation while Hulke's outline took note of the criticisms from *Junior Points of View* and saw the Doctor whisking Jo away to another planet in the future where a human colony's desire for self-sufficiency was failing. Houghton's outline soon incorporated the Master in place of its original villain, while the renegade Time Lord also appeared in the closing stages of Hulke's serial.

The parts of Jo and Yates were cast; Richard Franklin was contracted as the latter on Wednesday 1 July, followed by Katy Manning for a minimum of 20 episodes as Jo two days later. There was then little development on the show during July, with Dicks – now refreshed from his holiday – concentrating on Robert Holmes' scripts for *The Spray of Death* which were delivered at the start of the month. Because these weren't entirely what the

production team had hoped for, Dicks discussed some changes prior to commissioning *Pandora Machine* at the start of August. The *Pandora Machine* scripts began to arrive towards the end of August, with Roger Delgado having his first costume fitting as the Master on Monday 24 August, and Manning attending hers the next day to settle on the look of the contemporarily fashionable Jo Grant. Pertwee was also given a new look for the new season with a more colourful selection of jackets than those of the previous year.

Further discussions with Bob Baker and Dave Martin led to *The Friendly Invasion* being tentatively commissioned as scripts under the title of *The Axons* in mid-September, soon followed by the scripts for *Colony*. On Wednesday 16 September – the day before filming started on Dicks' revised scripts for *The Spray of Death* – Pertwee was interviewed by Pete Murray on his *Radio 2 Open House* programme. Shooting then got underway in Buckinghamshire, with the short-sighted Manning demonstrating her accident-prone nature by twisting her ankle the following week. Nicholas

PERTWEE TURNED HIS HAND TO WRITING, SUBMITTING 'DOCTOR WHO AND THE SPAC-PART PEOPLE' TO THE PRODUCTION OFFICE



Doctor Who's new schedule meant that Pertwee had more time for other projects.

Courtney was also going through a bad patch, suffering from nerves and depression during filming, but made a good recovery in time for the studio recordings.

On Friday 25 September, a four-part storyline entitled *The Mega* was delivered from Bill Strutton who had worked on Doctor Who in 1965; the same day, producer Barry Letts, composer Dudley Simpson and Brian Hodgson of the Radiophonic Workshop met to discuss the new electronic incidental scores for Doctor Who which would debut with *Terror of the Autons* – the new title adopted for *The Spray of Death*. Around this time, Pertwee's Doctor made his debut in *World Distributors' The Dr Who Annual* in which he was accompanied by Liz and the Brigadier. *Terror of the Autons* was then recorded during October; Letts had chosen to direct this serial himself, experimenting considerably with CSO techniques, out of sequence recording and the two episodes over two days technique which had proved so successful on *Inferno*.

The *Mega* storyline was retrospectively commissioned on Monday 19 October while

Dicks helped Baker and Martin to develop their scripts for *The Vampire from Space* (as *The Axons* was now known). Around the same time, Louis Marks, who had written for the series in 1964 and was now a BBC script editor, also submitted a storyline in which ghosts were revealed to be time travelling fugitives from the future. A further story, *The Space War* by Ian Stuart Black (another 1960s writer), was commissioned as a six-part storyline on Monday 9 November, with a target delivery date of Tuesday 1 December; the outline was delivered on Friday 27 November – shortly after most of the scripts for *Colony* arrived from Hulke. Other ideas for stories around now included one from Martin Worth about plant life taking over, and another concerning a hidden Amazon city from director Douglas Camfield.

Below: Katy Manning makes her debut as Jo Grant on location for *Terror of the Autons*. Right: Jon Pertwee takes a fag break at Robert Brothers Circus. Bottom: Pertwee and the crew enjoy the sunshine at the GPO relay station, Caddington.



The Mind of Evil – the new title for *Pondor Mochine* – started shooting at the end of October and continued the trend of ambitious action set pieces, with the stunt talents of 'Havoc' this time being augmented by the loan of hardware from the RAF. Recording continued through to Christmas, during which time the final story for the new season was settled upon. Using the audition piece for Jo and Yates as a starting point, Letts developed the new storyline, *The Demons*, in conjunction with playwright Robert Sloman under the pen-name of 'Guy Leopold'; this was commissioned just before Christmas, and would see the *Doctor Who* format being used to explain away mythology and the occult with alien science.

Delgado featured prominently on the cover of the *Radio Times* on Thursday 31 December as a colourful comic-strip style photomontage



from *The Power of the Daleks* Episode Two alongside the Auton Daffodil Men from *Terror of the Autons* Episode Four.

While *The Mind of Evil* was being shown on BBC1, filming started in Cornwall on *Colony in Space* (formerly *Colony*); this serial featured only a fleeting appearance from the Brigadier in the first and last episodes, and offered viewers a glimpse of the Time Lords again as the exiled Doctor was sent on a mission by his peers. And while the 3D Doctor battled alien mind parasites at Stangmoor Prison, the adventures of the 2D Doctor took on a more colourful and adult tone as Polystyle transferred its *Doctor Who* strip from *TV Comic* into its lavish, SF-orientated title, *Countdown*.

At the start of March, writer Brian Hayles – who had created the *Ice Warriors* – returned to the *Doctor Who* fold when two of his unused story

TERRANCE DICKS WAS NOW DRIVING HIS WRITERS TO THINK IN TERMS OF MORE REALISTIC CHARACTERS AND NARRATIVES, OFTEN INSPIRED BY REAL-WORLD EVENTS

introduced the colourful comic-strip style *Terror of the Autons* which began on BBC1 on Saturday 2 January 1971; the Master was also the focus of an article inside the magazine. For its eighth season, *Doctor Who* was running at 5.15pm again, against light entertainment show *Stripton* on LWT and the likes of *Benozzo*, *Voyage to the Bottom of the Sea* and *Joker's Wild* on other regions. Against this variable competition, *Doctor Who* maintained its eight million viewers from the previous season.

Two days after viewers saw Jo and the Master for the first time, the cast and crew of *The Vampire from Space* braved the winter chill to start filming at Dungeness while *The Demons* was given the go-ahead as a set of scripts. On BBC1, *Terror of the Autons*' scenes showing everyday plastic objects and even policemen as instruments of evil was raising a few eyebrows. Reviewer Sylvia Clayton referred to these elements in the *Daily Telegraph* on Monday 18 January, commenting that the show was tending more towards adult horror.

As January drew to a close, Marks was formally commissioned for a story breakdown on his time-travelling idea under the title *The Ghost Hunters*, which Dicks saw as a favourite to open the next season of *Doctor Who*. *The Vampire from Space* changed its title to *The Claws of Axos* between its first and second studio recordings, and on Friday 29 January, letters to BBC1's Ask Aspel (the replacement for *Junior Points of View*) about how *Doctor Who* was less scary than it used to be prompted the screening of a clip of the Daleks



ideas (*The Brain-Dead* and *The Shape of Terror*) were discussed, and Hayles was asked to take certain elements from them to develop as a four part serial. On Wednesday 3 March during work on *Colony in Space*, Pertwee became the unsuspecting victim of Eamonn Andrews on Thames Television's *This Is Your Life*; the programme, broadcast on Wednesday 14 April, saw Pertwee joined by his *Doctor Who* colleagues and reunited with many of his friends and fellow actors.

The start of *The Claws of Axos* on BBC1 was heralded in *Radio Times* by a short piece entitled *Thor Golden Feeling* about guest star Bernard Holley. However, while this new serial was being broadcast, an item in the *Daily Sketch* on Saturday 20 March seemed to echo the feeling that the show was becoming

increasingly adult – and this opinion was being voiced by none other than William Hartnell, the original Doctor, who declared from retirement that *Doctor Who* was “no longer a programme for children”.

Continuing to line up serials for the next season, Letts opted for the return of another old monster, albeit in a revised form, and commissioned *The Sea Silurians* as a storyline from Hulke at the end of March; this would feature the Master, but since the production team felt that the character had already been over-used, his appearances next season would be less frequent. *Colony in Space* was launched to the public in a blaze of colour in the *Radio Times* on Thursday 8 April as the legendary comic strip artist Frank



Left: Josephine Grant – sex kitten! in studio for *The Mind of Evil*. Above: Pertwee and Nick Courtney larking about at Dungeness for *The Claws of Axos*. Below: DJ Ed Stewart pays a visit during recording of *The Demons*.



Bellamy provided some stunning illustrations of the new serial's opening minutes; this was to be the first of numerous pieces which Bellamy would provide for Radio Times in conjunction with the series, having previously given *Star Trek* a similar strip page in June 1970.

From *Colony in Space*, *Doctor Who* was given a new regular time slot of 6.15pm; this moved it clear of the new Gerry Anderson film series *UFO* which a number of ITV regions had started screening in direct opposition to *Doctor Who* during February and March. In the new slot, the competition was a variety of old movies, *Whittaker's World of Music* on LWT and shows like *The Golden Shot* and *Nearest and Dearest* in the regions. The new time slot saw about a million viewers joining the series, and unlike the previous year, these figures did not tail off with the summer months, giving a consistent average of eight million through the run. At the same time, on Sunday 10 April *The Sun* continued the string of comments about the show being too frightening, and welcomed the return of the Doctor's adventures away from contemporary Earth.

By mid-April, Letts was having even more ideas for the return of old monsters in the next season, and started to make enquiries about the copyright situation on the Daleks – the arch-enemies of the Doctor who had appeared regularly on the show between 1963 and 1967. Pertwee started recording episodes of *The Navy Lark* again on Sundays from 18 April – albeit with a break for filming on *Aldbourne on The Demons* (formerly *The Demons*) a week later. By now, the *Doctor Who* production team and cast had formed a very strong bond and there was a family atmosphere to production. However, the rudimentary *Doctor Who* Fan Club was starting to lose interest in the series, and was devoting an increasing amount of coverage to *Star Trek*, which since April 1970 had been airing in a more adult slot around 7.15pm on Mondays and Wednesdays.

Busy with production on ITC's big budget series *The Persuaders!* at Pinewood, Dalek creator Terry Nation indicated that he was too busy to write a new Dalek serial towards the end of April, but gave his blessing for their use in another writer's scripts. Holmes was commissioned for a storyline entitled *The Labyrinth* at the start of May; this was to be a fun piece of fantasy, pitching the notion of a travelling showman with performing livestock on a galactic scale.

In between studio sessions on *The Demons*, Pertwee recorded a guest appearance on the BBC antiques quiz *Going for a Song* on Wednesday 12 May (broadcast Sunday 25 July). With *The Navy Lark* due to start transmissions

from Sunday 16 May (running a day after *Doctor Who*), Pertwee did another round of promotional interviews, this time on Radio 2's *Late Night Extra* on Friday 14 and the following morning with Michael Aspel on Radio 4's *Today* programme. The growing popularity of *Doctor Who* meant there was now no doubt about further seasons; on Friday 14 May, Manning was contracted for at least 20 episodes out of 26, while Pertwee was booked for the full run four days later, with production to run from September through to May 1972. Since it was now planned that UNIT would be appearing on a less regular basis, Courtney, Levene and Franklin would in future find themselves contracted on a story-by-story basis.

Doctor Who's profile was rising again, especially with Pertwee keen to be associated with lucrative merchandise deals and public appearances. Jigsaws were issued by Michael Stanfield Holdings, an iron-on transfer was marketed, and Nestlé produced a Dr Who chocolate bar with a picture story wrapper in which the Doctor and Jo fought the Master's 'Masterplan Q'. A film company also expressed its interest in the series' format via Don Houghton. *Doctor Who* was represented at a Radiophonic Workshop concert at the Royal Festival Hall in May, and featured at a Paris Design Exhibition. Taping on the new season concluded with the final episode of *The Demons* on Wednesday 26 May; the following day, the Radio Times promoted the second episode of that serial with a piece about Katy Manning entitled *Doctor, Doctor...*

Baker and Martin were formally commissioned for the first script of a new story called *Independence*, which they had been discussing with Letts and Dicks for some months; this was a comment on South African system of apartheid, and was one of an increasing number of Dr Who serials inspired by real world events. Dicks was now often driving writers to think in terms of realistic characters and narrative more akin to *Star Trek*. At the end of May, two more stories advanced in planning with scripts green-lighted on *The Sea Sillars* and *Sloman* asked to develop a storyline entitled *The Daleks in London*. It seemed that the new incarnation of the Doctor would be able to face off against his oldest enemies in the new season – and build upon the increasing success which the new decade had brought the show.

Terror of the Autons

Just My Imagination **BY SCOTT GRAY**

DWM ARCHIVE

DWM 311

COMMISSIONING

Tue 28 Apr 70 The Spray of Death (provisional title only) storyline commissioned for Tue 12 May 70; delivered Mon 8 Jun 70
Fri 12 Jun 70 The Spray of Death (working title only) scripts commissioned for Mon 14 Jul 70; delivered Mon 7 Jul 70

PRODUCTION

Thu 17 Sep 70 St Peters Court, Chalfont St Peter, Bucks (Shopping Centre); Church Lane, Chalfont St Peter, Bucks (Car Park); Hodgemoor Woods, Bucks (Woods; Road); Queen's Wharf, Hammersmith, London (Canal)
Fri 18 Sep 70 Lea Bridge Road, Waltham Forest, London (Circus)
Mon 21 Sep 70 Tottenham Lime & Stone Co Ltd, Dunstable, Beds (Quarry)
Tue 22 Sep 70 GPO Relay Station, Caddington, Beds (Beacon Hill)
Wed 23 Sep 70 GPO Relay Station (Beacon Hill); Thermo Plastics Ltd, Dunstable, Beds (Plastics Factory)
Fri 4 Oct 70 Television Centre Studio 8: Episodes One and Two: CSO – Police Car; Chair; Doll; Lunchbox
Sat 10 Oct 70 Television Centre Studio 8: Episodes One and Two: other scenes
Fri 23 Oct 70 Television Centre Studio 6: Episodes One to Four: CSO – Research Lab; Farrell's Kitchen; Doll; Lunchbox; Monster
Sat 24 Oct 70 Television Centre Studio 8: Episodes Three and Four: other scenes

RADIO TIMES

Sat 2 Jan 71 Episode One: A mysterious arrival at a circus ... sabotage at a deep space research centre ... and the Doctor is warned that his most deadly enemy has arrived on Earth. The Doctor has a life-and-death struggle on his hands – and a new assistant to add to his troubles.
Sat 9 Jan 71 Episode Two: Unit continues to hunt for the Master – who is ruthlessly destroying all who stand in his way. The Doctor follows a clue to the circus – and falls into the hands of his enemies.
Sat 16 Jan 71 Episode Three: The Doctor and the Brigadier find the Master's hideout, and walk into the trap he has set for them – unaware that Jo too is in terrible danger. The Doctor discovers that the most everyday objects can be the source of a mysterious attack.
Sat 23 Jan 71 Episode Four: The Doctor discovers the deadly secret of the daffodils – but is captured before he can warn the Brigadier. The Master's plan moves into its final stage – the opening of a channel for the Auton invasion of Earth.



We were robbed. No – more than robbed. We were deprived.

Of course, we were just schoolkids. We had no way of understanding the magnitude of the crime, or even to realise that a crime had taken place.

You see, the thing is, we had fallen a bit behind with Doctor Who in New Zealand in the 1970s. Pat Troughton didn't really kick in until the start of the decade, and sporadically at that. Then there was a gap of a year or two which lasted forever, and then finally – finally – the Doctor returned in 1975, with Spearhead From Space. Yep, while you lot were gawping at Tom Baker chopping bricks and skipping rope, we were watching Jon Pertwee rumbling out of the TARDIS in Pat's outfit. And we loved it, and we loved him – but most of all, we loved the monsters. The Autons were bloody amazing, and the Silurians even better – every lunchtime was devoted to re-enacting their assaults on the hapless residents of Faling Broadway and Wenley Moor. I was ten, and far too grown-up to be scared back behind the sofa. Doctor Who now spelled epic adventure, not sleepless nights!

And then it was 1976 ... and suddenly we had Death to the

"I am usually referred to as the Master. Universally. Heh heh heh." – SSC

Daleks. And The Monster of Peladon. And Planet of the Spiders. And then it was all over. Huh?

I guess someone in the New Zealand TV hierarchy took a look at the UK viewing figures that Tom Baker was racking up and decided that we should catch up with him sooner rather than later. So, in 1977, the bloke with the scarf arrived. And to be honest, at the time, the fickle bunch that we were, we didn't really care. The new Doctor was mesmerising, even if he did look a bit like Arnold Horshack from *Welcome Back, Kotter*. We carried on with him happily.

But look what we missed. No Jo Grant. No Master. No Pigbin Josh. Nada. Three whole years of Doctor Who were pinched right out from under our noses, and we never even noticed. But I could have lived with that if only they had left us with *Terror of the Autons* ...

What an amazing time we would have had with this story. My Dad had a black plastic beanbag that would have become the nasty armchair that dispatches poor Mr McDermott. There would have been lunchboxes aplenty, filled with plastic soldiers shrunken by the Master's pencil-thinge. There would have been deadly telephone cords wrapped around skinny necks, lethal daffodils stolen from the school gardens, and evil dolls built out of papier-mache. UNIT troops would have batted Autons all afternoon on the upper rugby field. God, it would have been *fantastic*!

Children have always enjoyed pretending to be adults, but Robert Holmes understood that what they most love to see is the exact opposite: adults acting like kids. As enjoyable as the first Pertwee season is, it's all slightly too mature, too polished. That changes with *Terror*. When the Master arrives on Earth, we instantly see the Doctor for what he truly is – the head boy suddenly getting challenged by the new kid in school. The Master gets higher marks than the Doctor. He gathers cronies more easily. He outwits him on the sports field. The playground isn't big enough for the two of them – and they both know it. The Doctor becomes increasingly juvenile as the story progresses, snapping at anyone who gets in his way. He back-talks the Brigadier as he skives off to see the circus. "I like being childish," he puffs, just before giggling at the thought of the Master also getting stuck on Earth. The Master misbehaves just as badly, pulling a series of killer practical jokes while pretending to be a James Bond villain. This was only the first innings in their endless contest, but it remains their best.

When I finally got to watch *Terror* at the not-so-tender age of 22, I didn't feel cheated – I was thankful to see it at all, admiring its concise dialogue and unusual pace. It's only now, at 36, that I see what could have been. The further away you travel from your childhood memories, the more precious they become. This story would have inspired some great ones.

Darn. We were robbed.

But not as badly as today's generation of schoolkids.

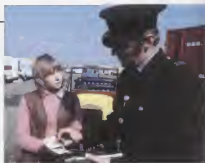
ARCHIVE EXTRA

● Saturday 21 December 1970: The first two episodes were dubbed for transmission; the last two followed on Monday 21

● BBC Prime screened the serial in 1995, Australia repeated it in Spring 1986 and New Zealand repeats came from February 1992 and October 2000. Harlequin Miniatures issued various Autons in their range of figures during

1999. On Wednesday 7 November 2001, Katy Manning, Barry Letts and Nicholas Courtney recorded a DVD commentary for the serial for future release in Dubbing Theatre V, Television Centre

● In the Extras section, Marc Boyle was omitted from the final batch of Stuntmen



The Mind of Evil

Black and White **BY STEPHEN COLE**



It was actually conceived around the time of *The Mind of Evil*'s first broadcast; so by the time I was old enough to be properly scared by Doctor Who, the Pertwee era was over. I was an adult before I saw this story for the first time. For me, there's nothing of childhood about *The Mind of Evil* in the way there is about *Cornwall*, *Monsters*, or *The Three Doctors* – indeed, it doesn't really feel like Doctor Who of the time at all.

Since *The Mind of Evil*, alone of all the Pertwees, exists purely in black and white as a film recording, it's easy to blame this atypical feel on its misplaced medium. The story certainly feels more akin to stories like *The Invasion* than post-1969 Doctor Who, as soldier after grainy soldier – arms windmilling with powder-puff grenades – rush blarily past the camera on location, and key-characters go AWOL for whole episodes at a time. But there are more fundamental factors, both subtle and glaring, that distance the show from its times ...

For a start, the structure of this six-parter is so unusual. Having not yet hit upon the 'four-parter with two-parter tagged on' formula that would end up serving the series so well, Houghton and Dicks here opt for a sort of three-three split. The Master's menacing the World Peace conference storyline is suddenly dropped in favour of him hijacking a big missile with hazy plans of world domination. Just what his plans actually are – and why he laboured for so long on the Keller machine when it's of so little practical value to his scheme – is never explained, but it doesn't dampen our gratitude. Six episodes of the Doctor menaced by a roaming cafetiere could've been disastrous, but *The Mind of Evil* is actually hugely entertaining.

"Your dressing gown clashes with my cape, sir! Now destroy all colour copies of this story or I won't let go!" © BBC

This is due in no small part to its settings. It's a surprisingly 'real' and adult world we're drawn into, with swathes of the story entirely absent of sci-fi trappings. A beautiful female killer arranges death by appointment ... Hotel rooms are lit eerily by neon hoardings outside ... The Master smokes a fat cigar and reads the *Financial Times* ... and eschews his sci-fi shrinking stick in favour of a shotgun and pistol.

Small but wonderful touches abound thanks to a clearly caring director in Timothy Combe. In particular, the gritty prison scenes with their strong 1970s concerns – rioting, clamouring inmates, *Clockwork Orange*-esque medical experiments in rehabilitation, and philosophical debate on the nature of evil – seem more suited to a *Ploy* for Today than a show more usually celebrating killer mannequins and talking reptiles. And the proliferation of ethnic characters in the first half of the story – OK, about three, but that's still something of a record – is also unexpected. Even if the communist contingent speak largely in clichés, the colour their characters bring to these black and white proceedings – and the relative respect they're given – marks the story out as hugely atypical of its times.

It's important, too, to recall the actual Who context of the serial. Back in January 1971, the 'UNIT family' – to coin that most noisome of fan clichés – was not yet close. The Doctor himself, by turns affable and abrasive – and, rather wonderfully, not always to the same people – can do everything convincingly except 'terrified'. This was something Letts and Dicks surely noted, as, after Colony in Space, he's rarely required to show fear again – an important development in the character overall. And of course, he's only just been given his best enemy, this was probably the only time when viewers exclaimed, 'Oh look, it's the Master again,' rather than 'Oh Christ, it's the Master again!'

As for the rest of the regulars ... The Brigadier was still a clever, competent soldier, rather than a cuddly caricature; Benton (earnest bungler makes good) and particularly new boy Yates (good egg with bent aerial) were still finding their feet; but the biggest surprise is Jo. Over the months since the events of *Terror of the Autons*, she has blossomed from the plucky but dim accident-waiting-to-happen into an assertive, professional, often aggressive agent. With the Doctor still too spooky in Stangmoor to act the doting patriarch of later seasons, she is allowed a measure of resourcefulness and competence she would never enjoy again.

In short, *The Mind of Evil* serves as a unique snapshot of the Pertwee era's full potential; caught forever, documentary-style, in grainy black and white. All the regulars display the traits that made us love them dearly, before they stuck around so long – rather like the mind parasite in the story – that they began to pall. There may be nothing of my childhood in *The Mind of Evil*, but that's strangely appropriate. Doctor Who had been growing up too – but post-Stangmoor, this era of the

DWM ARCHIVE

DWM 208

COMMISSIONING

Mon 29 Jun 70 Pandora Machine treatment commissioned for Fri 10 Jul 70
Thu 6 Aug 70 Pandora Machine scripts commissioned for Tue 1 Sep 70; Episodes One to Five delivered Tue 1 Sep 70, Episode Six delivered Fri 4 Sep 70

PRODUCTION

Mon 26 Oct 70 Dover Castle, Dover, Kent [Stangmoor Prison; Tower Area; Gate]
Tue 27 Oct 70 Dover Castle [Stangmoor Prison: Courtyard]
Wed 28 Oct 70 Archers Court Road, Whitfield, Kent [Missile Ambush]; Dover Castle, Dover, Kent [Stangmoor Prison: Helicopter]
Thu 29 Oct 70 Alland Grange, RAF Manston, Kent [Hangar; Stanham Airfield]
Fri 30 Oct 70 RAF Swingate, Dover, Kent [Roads]; Pincham Road, Pincham, Kent [Roads]
Sat 31 Oct 70 Dover Castle [Stangmoor Prison: Battle (remount)]
Mon 2 Nov 70 Cornwall Gardens, Kensington, London [UNIT HQ]
Tue 3 Nov 70 Cornwall Gardens [UNIT HQ]; Cornwall Walk Gardens, Kensington, London [Chin Lee and Benton]; Commonwealth Institute, Kensington, London [Conference]
Wed 4 Nov 70 Commonwealth Institute [Conference]
Fri 20 Nov 70 Television Centre Studio 3: Episodes One to Three Inserts: Process Chamber; Chinese Delegates Suite; US Delegate's Hallway
Sat 21 Nov 70 Television Centre Studio 3: Episodes One and Two: remaining scenes
Fri 4 Dec 70 Television Centre Studio 6: Episodes Three and Four Inserts: Condemned Cell; Main Fight; Process Chamber
Sat 5 Dec 70 Television Centre Studio 6: Episodes Three and Four: remaining scenes
Fri 11 Dec 70 Television Centre Studio 3: Episodes Three (remount), Five and Six Inserts: Condemned Cell; Main Fight; Process Chamber; Warbler's Office
Sat 12 Dec 70 Television Centre Studio 3: Episodes Five and Six: other scenes

RADIO TIMES

Sat 30 Jan 71 Episode One: The Doctor and Jo Grant visit Stangmoor Prison where the Doctor senses something alien and evil behind a revolutionary new treatment for the criminal mind. The Brigadier meanwhile grapples with a mysterious death at a vital Peace Conference.
Sat 6 Feb 71 Episode Two: The Doctor becomes convinced of

ARCHIVE EXTRA

● The outline for *The Pandora Machine* was heavily influenced by Anthony Burgess' 1962 novel *A Clockwork Orange* and methods of rehabilitating dangerous criminals. The method created by the Master was the Malusaphus Process, and the first prisoner to undergo the test was Prisoner 829 (George Patrick Barnham) who subsequently plays Russian Roulette with a loaded revolver. The

East/West distrust at the peace conference was far more prominent, with the American delegate being framed for the murder of the Chinese delegate when Chin Lee leaves his ID tag in the corpse's hand to be discovered by Yates. The Malusaphus box's first attack on the Doctor conjured up glowing octopoidal tentacles which attempted to strangle him; Jo's greatest fear was revealed to be bats. The

conclusion of Episode Two was markedly different, centering around an attempt to by Chin Lee to destroy the conference using Kredalite explosive which will be detonated by a sonic timer. The Brigadier was to be captured during the prison riot, along with the Doctor and Jo, while the prison governor was hypnotised by the Master; the Brigadier was then hypnotised to alter the convoy route



The Master really was jolly proud of his enormous weapon ...
© BBC

➤ a link between events at Stangmoor and the Keller Process. A prison riot puts Jo in danger – and a terrifying monster strikes at the Peace Conference.

Sat 13 Feb 71 Episode Three: Jo's life is threatened as the Master reaches a climax; the Master shows his hand; and the Doctor walks into a trap ...

Sat 20 Feb 71 Episode Four: The Doctor realises the full horror of the creature inside the Keller Machine. The Master goes ahead with the next stage of his plan – the theft of the nerve gas missile ...

Sat 27 Feb 71 Episode Five: The creature in the Keller Machine begins a reign of terror. The Brigadier launches his attack on Stangmoor Prison.

Sat 6 Mar 71 Episode Six: The prison is in Unit's hands. But the Master is still free – with a deadly nerve gas missile, primed and ready to fire. The Doctor finds an unexpected ally in his fight to control the alien mind parasite and embarks on a last desperate gamble ...



The Doctor and Jo "hide" from the deadly Keller Machine. (They're not even trying, are they?) © BBC

for the missile, allowing it to be hijacked. When confronting his past enemies, the Doctor combated the visions by using Andromedic Yoga. The stolen missile was hidden at the workshops of Stangmoor Prison with Yates hidden on board; the UNIT Captain was then menaced by a Gorgon-type monster conjured up by the Malusophus box, and the same creature later menaced Jo and Yates when the Master placed them in its path. The cliffhanger to Episode Four was of the convicts surrounding the Doctor's party in the prison, only to be scared off when the box creates visions of the gallows in their minds. Another attempt to disrupt the conference was the Master telephoning a bomb scare and blaming the American delegate. Prisoner 829 is killed at an earlier stage and, in Episode Six, the Doctor uses a mirror to defeat the Gorgon with its reflection – in this case the missile transporter's mirror. The Doctor then crashes the missile transporter out of the workshop, although the Master has primed the weapon to fire in 29 minutes. Yates then drives it to the countryside where it will explode and destroy the Malusophus box, but the Master tries to recapture it disguised as the driver of a jeep. After the missile and box are destroyed, a farmer's truck picks up a ragged hitch-hiker – who turns out to be the Master

➤ The draft scripts for *The Pondra Machine* were closer to the finished series. Observing the Malusophus Process, the Doctor recalls how he advised that a similar method be abandoned on Larpis Major 2000 years ago. The Master's alias was Emil Dalbiac. Chin Lee's appearance as the Chinese dragon was defeated by the Doctor using a Venusian pressure hold on her neck, and the American delegate is told that the beast was a hallucination bought on by his allergic reaction to jelly eels! The Doctor's return to Stangmoor is delayed when he has to rebuild Bessie's faulty engine en route; he releases himself and Jo from their prison cell using a handkerchief owned by Madame Pompadour and the Master's sonic transmitter which knocks out their guard. Yates is present at Stangmoor with the hi-jacked warhead, and the Doctor mends his radio with carbon paper so that they can warn the Brigadier about the Master launching the missile. As UNIT arrives, the Master steals the missile and takes it to Stangmoor Quarry to trade for his dematerialisation circuit; the Doctor is caught in the explosion and recovers in hospital where the Brigadier has humorously bought him a 'magic hand' money box as a present. The Master joins a group of hikers on the moors

➤ Friday 28 August 1970: Houghton submitted a draft of Episode Six to Terrance Dicks, commenting on how the closing scenes at UNIT HQ could be modified to lose Benton and the radio operator; and that he imagined the Stangmoor Quarry scenes to be done in studio

➤ Friday 4 September 1970: The serial was retitled *The Mind of Evil*. In the camera scripts, the Governor was "Major Victor Camford" described as "military bearing, a bit 'old school' and set in his ways". Doctor Roland Summers was "a tired-eyed, subdued man" while "Professor Charles Ketting" was "consultant neuro-surgeon to the Ministry of Prisons and Social Resettlement – a keen, impatient, professional man." The Keller Machine was "an elevated operating-type table. At its head there is a dome large enough to cover a man's head. From the dome there runs a series of tubes. Some of them clear plastic, others opaque, and wires which are fed into an electronic console. And from this console a single heavy fibre metallic tube runs to the reservoir, hereinafter called – the 'Box'. Its size is about two feet by three feet deep, made of heavy steel and lead and strongly re-enforced. It's probably black in colour and it stands on a heavy cabinet some distance from the table. On the front of the 'box' is an indicator dial numbered from zero to one hundred. A pointer registers at sixty-five." In the camera script, "Emil Keller" was amended to "Emile Keller" and Captain Chin Lee was described as "an attractive, crisp girl of about 24 ... She is dressed in a smart uniform of the Chinese People's Army, Diplomatic Division (not the shapless, baggy uniform of the Red Guard or infantry)". Fu Peng was introduced in Episode Two as "a stone-hard, un-bending man" for the scenes in Hokkien or Cantonese, the script suggested superimposing "sub titles, translating the dialogue, as per a foreign film". The dialogue was given in Hokkien/Cantonese and in English. Mailer is described as "a tough, vicious thug". When Chin Lee attacks "Senator Alcock" in Fu Peng's suite, "over her entire figure a horrific Chinese devil-mask is forming, suspended in the air ... Its eyes blazing fearfully, its mouth opening as though to devour him. Chin Lee herself has completely disappeared. Alcock screams as the nightmare monster blots out everything else in front of him. It swoops in to attack him ... He sinks to his knees as the devil-mask towers over him appallingly ...". In Episode Three, when the Master arrives at Stangmoor, he is "dressed like a Harley Street surgeon, and carries a small black bag". When faced with the Keller Machine, the stage directions indicated "We see a whole host of the Doctor's past, nightmare opponents moving slowly towards him. Daleks, Primords, Silurians, Cybermen ...". When the Master was exposed to the box in Episode Four, "The screen fills with an image of the Master's own particular fear – a giant Doctor Who". The script indicated that the box, when mobile, could "swing round" to confront its victims. Major Cosworth, introduced in Episode Five, was "a precise, fussy man", and the dialogue from the prisoner who found the Doctor and Jo signalling to the UNIT helicopter was originally scripted to be fuller. The device rigged up by the Doctor was described as "a special 'Dr Who' type junction box"

➤ The Keller Machine prop and the model Thunderbolt missile were made by visual

effects assistant Dave Havard. The prison uniforms caused problems for designer Bobi Bartlett who had contracted the work out to a former Nathan and Bernans employee who had gone freelance. Unfortunately he was arrested before making the outfits, so Bartlett had to visit him in prison to locate the material and have another contractor finish the work

➤ Wednesday 21 October 1970: Fernanda Marlowe was contracted to play "Corporal Bates". Andy Ho, the original Fu Peng, was dropped after filming on Tuesday 10 November with his replacement, Kristopher Kum contracted two days later

➤ Wednesday 28 October 1970: The Thunderbolt was a genuine Bloodhound missile loaned to the BBC by the 36th Heavy Air Defence Regiment based at Horseshoe Barracks in Shorbury. At the end of the filming day, Pertwee was driving John Levene and both were still in costume. Pertwee suggested that Levene, who still had fake blood on his face, should run into a chemist and ask for an elastoplast, whereupon he would run in to the. The actors performed the stunt, but Levene's metal studded boots caused him to slip on the shop floor and hit the counter. Both artists then signed autographs for the public

➤ Rehearsals for the three studio sessions began on Sundays 8 and 22 November and 6 December. During rehearsals leading up to Christmas, Pertwee had the cast singing carols

➤ Recordings ran from 8.30pm to 10pm on Fridays and 7.30pm to 10pm on Saturdays

➤ Saturday 21 November 1970: It was originally planned to superimpose the pulsating Keller Machine over the film of Chin Lee destroying the papers in Episode One, but this was abandoned on recording. Dropped from the show at this point was the film of the Doctor talking to Fu Peng at the conference centre because of the recasting of the role

➤ Friday 4 December 1970: At 8.15pm, Katy Manning's back was injured when an extra fell against her while recording an action scene. Other monsters planned for the Doctor's vision at the end of Episode Three included photos of the Slyther (Dolek invasion of Earth), the Servo Robot (The Wheel in Space) and a Sensorite (The Sensorites). Time ran out leaving the scenes of Mailer and the Master starting the prison riot in Episode Three unrecorded

➤ Saturday 5 December 1970: Episode Three lost all the filming at RAF Swinge with the RAF crew handling the Thunderbolt missile; the scenes had a motorcycle convoy passing a research station, one of the jeeps failing to start, the Doctor with the convoy in Bessie and Yates telephoning the Brigadier to confirm that the convoy was underway. It was apparently dropped for timing reasons and not transferred to videotape with the rest of the episode

➤ Editing on *The Mind of Evil* ran from Monday 21 December 1970 to Monday 4 January 1971. Various cuts were made to the finished episodes. Episode One lost film of Yates leaving the peace conference and arriving at UNIT HQ, as well as the subsequent scene where he enters the UNIT office. Further trims were the end of Yates and the Brigadier discussing Chin Lee, the

Governor leaving Kettering in the Process Chamber, a scene in the Process Chamber where the Doctor tells Jo to get Kettering's medical history while he checks the machine and a short scene of the machine activating as the Doctor starts work on the box. Episode Two dropped a filmed scene of the Master in his car listening to Captain Yates speaking to the armory. Episode Three lost the end of Jo and Summers being pushed into the condemned cell, their discussion about what Mailer will do with them and the start of the next scene where Fu Peng tells the Doctor that Chin Lee must be punished. Episode Four lost Jo asking Vosper to get Summer, Jo and the Doctor looking out of the Governor's office and seeing Mailer and the convicts being met by the Master, and the end of the film sequence at the conveyer where the Brigadier tells Benton to rendezvous with Major Casworth while he looks in at Stangmoor. Removed from Episode Five was film of the Brigadier in the UNIT copter, a short scene of the Keller Machine appearing in the Process Chamber, Fuller having the Doctor and Jo returned to their cell, the Master leaving the trapped Machine in the Process Chamber, and Fuller alerting Mailer that soldiers are storming the prison. Episode Six lost the end

of the scene in the Governor's office between Summers and Benton, part of the scene where Jo sits with Barnham in the Process Chamber, the start of a scene where the Doctor tells Jo to do as he tells her, and a film sequence of the Doctor, Jo and Barnham leaving Stangmoor

● Dudley Simpson was booked on Monday 4 January 1971 to score the serial, and recorded the music over nine days into February

● The Mind of Evil was sold to Australia in August 1971, but deemed unsuitable for screening; it was shown in April 1986. New Zealand screened the serial from August 1985. The serial formed part of a Time Life syndication package in the USA from 1972 and was screened by BBC Prime in 1995

● Sound effects and music from the serial were included on Doctor Who at the BBC Radiophonic Music – Volume 2: New Beginnings released by BBC Music in May 2000.

● In the Extras section, the following can now also be clarified: Frank Bennett, B G Heath and Gary Gregory as Block Maria Drivers; B G Heath and Laurie Ayres as Rocket Drivers; B G Heath as Van Driver; Tony Jenkins

and Robert Bald as UNIT Soldiers. Roy Scammell and Terry Walsh did not play Prisoners; Marc Boyle, Alan Chuntz, Mike Stephens and Val Musetti played Prisoners (not Prison Officers); Derek Chaffer, Ricky Lancing, Johnny Clump, Pat Donahue, Max Diamond, Bob Blaine and Derek Martin played Prisoners (not UNIT Soldiers). The following were omitted: Paul Blomley from Demonstration Audience, B G Heath as Milkman, Roger Marsden, Leslie Weekes, Charles Marriott and Michael Carter as UNIT Soldiers, Cy Town as Medical Orderly, Richard Atherton and Les Clark as Prison Officers; Les Conrad as MP (omitted from finished programme); Marc Boyle, Roy Scammell, Terry Walsh and Mike Stephens as UNIT Motorcyclists; Michael Ely as Prisoner; Ted Novak as UNIT Pilot. Although filmed, Basil Tang as Chinese Chauffeur and the team of Sergeant Herdridge, Bombardier Andrew Graham, Gunner Kenneth Davenport, Lance Bombardier Berkeley, Bombardier Robert Thompson, Bombardier John Lamb, Sergeant David Talbot and Bombardier Barry Hall (Missile Crew) were also deleted from the programme. Also, Mr Kerr should be Mr Carr

● In the Credits section, Film Editor Howard Billingham was not credited on Episode Three



The Master always recalled his mother's advice to wrap up warm before attempting universal domination ... © BBC

The Claws of Axos

Hot Love BY JOHN RINSWORTH



When spaghetti attacks! An Axon on the rampage at Nuton (nice day for it, too!) © BBC

I really took Doctor Who to my heart. The show became the most important thing in the world and, if I'm honest, that was something that didn't change for me until well into my twenties.

Jon Pertwee was my Doctor. I wouldn't now say that he was my favourite Doctor, but he's certainly the one I have the most affection for. Oh, and in many ways he reminded me of my Dad – and still does. I'll happily watch a Doctor Who story from almost any era of the programme now, but it's only when watching the Jon Pertwee stories that I experience any genuine nostalgia. I'm remembering where I was and what I thought the first time I saw each episode.

I have no particular fondness for The Claws of Axos or indeed any other story from this era – it all seemed like one long adventure at the time, and I suppose I still regard it as such. However, The Claws of Axos could be said to be the quintessential Jon Pertwee story – all the elements are there: UNIT, the Brigadier, the Master, Jo, a malfunctioning TARDIS and, of course, alien invaders.

To criticise The Claws of Axos – as many do – for some dodgy blue screen work and a couple of meagre explosions is, I think, to rather overlook the real qualities of the story. Axos and the Axons are really quite high-concept for Doctor Who, and the realisation of Axos – psychodelia and all – is quite an achievement for Who production of this era. In particular, that giant splinter in the ground (for want of a better description), which allows access to the interior of Axos, is such a memorable image and one that certainly etched itself into my young mind.

The true form of the Axons – or spaghetti monsters, as we referred to them in the playground – must rank amongst the scariest of the Pertwee monsters. I remember being particularly disturbed by the brief scene where the Brigadier passes Bernard Holley's golden Axon man, who has just begun to metamorphose into a 'full' Axon. The lump of malevolent Axonite that chases the Doctor and company around the psychotron also gave me a sleepless night. Yes, I know that it's just a man in a bag, but that didn't seem to occur to me at the time.

DWM ARCHIVE

DWM 264

COMMISSIONING

Mon 1 Dec 69 Doctor Who and the Gift Episode 1 of 6 commissioned for Fri 1 Jan 70; delivered Mon 6 Apr 70; rejected Fri 17 Apr 70
Mon 6 Apr 70 The Friendly Invasion 6 episode storyline commissioned for Fri 8 May 70; delivered Fri 8 May 70
Fri 11 Sep 70 The Axons [formerly 'Gift'] Episode 1 commissioned for Mon 21 Sep 70; delivered Tue 20 Oct 70
Sun 18 Oct 70 The Axons Episode 2 commissioned for Sun 25 Oct 70; delivered Sun 1 Nov 70
Thu 29 Oct 70 The Axons Episodes 3 and 4 commissioned for Mon 9 Nov 70; delivered Mon 9 Nov 70

PRODUCTION

Tue 22 Dec 70 Television Centre Studio 7; Experimental Session
Mon 4 Jan 71 Dengemarsh Road, Lydd, Kent (Road)
Tue 5 – Wed 6 Jan 71 Dungeness Road, Lydd, Kent (Roadside; Axos)
Thu 7 Jan 71 St Martin's Plain Camp, Shorncliffe, Kent (Bridge; Attack on Road)
Fri 8 Jan 70 Dungeness 'A' Nuclear Power Station, Dungeness, Kent [Nuton Complex]
Fri 22 Jan 70 Television Centre Studio 3: Episodes One and Two: UNIT HQ; Mobile HQ
Sat 23 Jan 70 Television Centre Studio 3: Episodes One and Two: Spacemobile Cell; Outer Area; Brain Area; Inner Chamber; Corridor; Replication Section; Winsler's Lab; Hardiman's Office
Fri 5 Feb 70 Television Centre Studio 4: Episode Three;

you know you're getting old when you meet fellow Doctor Who fans who tell you that the earliest serial that they can remember watching was Time Flight. My earliest recollections of the show are of The Mind Robber, The Invasion and The Space Pirates. I've nothing against the Davison era of the show, mind you – far from it – but I have difficulty relating to the idea of hiding behind the sofa from the Plasmatons.

Although I remember Patrick Troughton, Jon Pertwee was the Doctor that I grew up with. I was four when he began his reign, and turned nine during the run of Planet of the Spiders. Important years for any child – and it was during this time that



Axon Man and Axon Woman (Bernard Holley and Patricia Gordinio). Axon dog and Axon mortgage not shown. © BBC

➤ Closing Scenes for Episode Two Sat 6 Feb 70 Television Centre Studio 4: Episode Four; Opening Titles for Episodes One and Two

RADIO TIMES

Sat 13 Mar 71 Episode One: An Unidentified Flying Object lands on the English coast. Unit investigates. They are prepared for an alien spaceship – but what they actually find amazes even the Doctor ...

Sat 20 Mar 71 Episode Two: Chinn turns the tables on the Brigadier and the Doctor learns the sinister secret behind the Axons' apparent benevolence – but by then it is too late.

Sat 27 Mar 71 Episode Three: With Jo and the Doctor in the hands of the Axons, the Brigadier is forced to turn to a strange ally.

Sat 3 Apr 71 Episode Four: The Doctor and Master work together to defeat the Axons. Filers suspect their collaboration may have a more sinister purpose.

The interior of the TARDIS has always been a source of inexplicable excitement to me and, even as a five-year-old, I remember being thrilled about going 'inside the spaceship' again for the first time since *The War Games*. The console being dumped outside in *The Ambassadors of Death* and *Inferno* hadn't really sat well with me, so it was quite a relief to find it 'home' again. We also had the added bonus of seeing the Master's TARDIS in what we should assume to be its natural form – a boring white box! – but again, I seemed to be quite excited by this, and spent hours drawing it. Maybe because it was just a few straight lines?

And let's not forget the Master himself. It's easy to take Roger Delgado's performance for granted, with the usual

snide remarks that Anthony Ainley wasn't a patch on him, etc. All true of course. One only has to watch Delgado's performance in *The Claus of Axos*, or indeed any of his stories, to realise that he is a truly superb actor who can make even the most clichéd of lines work. The interplay between Delgado and Pertwee during their temporary truce at the climax is a joy – and you almost feel sorry for the Master. He obviously just wants a friend to enjoy all that death and destruction with.

As with all good Pertwee stories, there's a bloody big bang at the end of *The Claus of Axos* – and the Doctor is pulled back to Earth to make his "galactic yo-yo" joke. Thank goodness I was too young to cringe at the time. It might have put me of the series forever and then who knows where I'd be today ...

ARCHIVE EXTRA

➤ Writers Bob Baker and Dave Martin were part of the Bristol-based Marker Films

➤ Monday 14 September 1970: Terrance Dicks wrote to Baker and Martin regarding *The Axons* Episode One, saying it was generally acceptable but more of Filer was needed and the Axons' appearance should be minimised. A revised draft of the script as *The Gift* was delivered on 24 September. Dicks responded on 1 October saying that it was too short

➤ The title *The Axons* was still in use on Wednesday 9 December, but by Wednesday 16 the *Drama Early Warning Synopsis* was headed *Vampire from Space*. In later breakdowns for *Vampire* from Space, a film sequence was planned of the Master overhearing Winsler's instructions about having the TARDIS collected in Episode Two. Episode Three was then to have the Master arriving at the UNIT Motor Pool as the TARDIS was being loaded, and the outline also had the Brigadier telling Yates and Benton about the Doctor vanishing as well as stock footage of jets. In Episode

Four, the Master's TARDIS was "a round, organic-looking object in the spacetime"

➤ Tuesday 29 December 1970: Dicks sent rehearsal scripts to the writers and asked for changes regarding the Master's escape from the complex and his return with the TARDIS, the scenes with Chinn's Minister and some colloquialisms to distinguish the real Filer from his duplicate. Dicks requested the first two scripts by Tuesday 5 or Wednesday 6 January

➤ Tuesday 5 January 1971: The film unit was visited by the Kentish Express who interviewed a freezing Barry Letts and Jon Pertwee; the item was printed on Friday 8 January

➤ Wednesday 6 January 1971: Dicks wrote to thank Baker and Martin for prompt rewrites, saying Dungeness had been "bloody cold"

➤ The Axos model was crafted from fibreglass by visual effects assistant Dave Havard and covered in unlubricated contraceptives. Along with Colin Mapson and James Ward,

Havard operated the 'arms' inside Axos in the studio sessions

➤ Thursday 28 January 1971: Dicks informed Baker and Martin that the serial was now called *The Claus of Axos* – which the team felt "strikes the correct ominous and sinister note". Dicks commented that neither he, Letts or Michael Ferguson had been happy with the former title because of the word 'Vampire'

➤ Saturday 6 February 1971: Recording overrun by 27 minutes due to complex effects

➤ Editing took place from Monday 8 to Tuesday 16 February. Dudley Simpson was booked to provide the score on 27 January; this was recorded at the Radiophonic Workshop over 13 days from 15 February to 19 March

➤ Harlequin issued both humanoid and monster Axon figures in 1968. Effects and music from the serial were included on *Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings* released in May 2000

Colony in Space

Another Time, Another Place BY PHILIP MACDONALD

DWM ARCHIVE

DWM 238

COMMISSIONING

Mon 29 Jun 70 *Colony* treatment commissioned for Tue 14 Jul 70, revised to Tue 1 Sep 70; delivered Mon 7 Sep 70
Tue 15 Sep 70 *Colony* scripts commissioned for Thu 19 Nov 70; Episode One delivered Mon 19 Oct 70, Episode Three delivered Wed 18 Nov 70, Episodes Five and Six delivered Thu 19 Nov 70, Episodes Two and Four delivered Fri 20 Nov

PRODUCTION

Wed 10 Feb 70 *The Old Baal Chinn* Clay Quarry, Carclaze, Cornwall [TARDIS; Lesson's Dome]
Thu 11 Feb 70 *The Old Baal Chinn* Clay Quarry (Primitive Entrance; Fight)
Fri 12 Feb 70 *The Old Baal Chinn* Clay Quarry (Caldwell's Tent; Chase; Primitive Entrance)
Mon 15 Feb 70 *The Old Baal Chinn* Clay Quarry (Rockfall Ambush; Valley)
Tue 16 Feb 70 *The Old Baal Chinn* Clay Quarry (Fight) ➤



"Not the hair! Please!" Danger for the Doctor as the IMC robot attacks! © BBC



long time ago, when the universe was less than half its present size and the idea of erecting giant futuristic domes in a Cornish claypit was taken seriously by nobody, it was a well-known fact that old Doctor Who was better than new Doctor Who, and that the Pertwee era was best of all. There were many reasons for this, including the curious fact that the experts who had stumbled across this immutable truth were coincidentally all seven years old when the Pertwee era was at its height. It lay beyond the wildest imaginings of even the most barking fan to believe that the BBC might one day repeat these old programmes, let alone release them on video, so the most compelling reason of all, and thus the final proof that the Pertwee era was undoubtedly the greatest thing ever in the history of everything, was that the books were so damned good.

Borrowed from a friend towards the end of 1974, when I myself had just attained the grand old age of seven, *The Doomsday Weapon* was the first Doctor Who novelisation that I ever read. The front cover, showing a pop-eyed Pertwee cradled by grasping purple talons, was impossibly exciting. Even more thrilling was the blurb on the back about 'mysterious, savage, monster lizards with frightful claws!' I fell upon

this literary feast with the kind of relish that only a blood-thirsty seven-year-old with an insatiable appetite for frightful claws could possibly muster.

Ulysses it ain't, but I still think of *The Doomsday Weapon* as one of the most important books I've ever read. It was the first novel I'd come across in which the characters' actions were coloured and countered by their private thoughts and hidden agendas. Any initial disappointment I might have experienced at discovering the frankly marginal extent of the story's reliance on frightful claws was tempered by an extraordinary fascination at being invited to ponder the hopes, fears and emotional histories of the characters. It was, in short, my first grown-up book.

When, many years later, I finally saw the TV story from which this masterpiece was adapted, it would be fair to say that I was a little shaken. The book's rich web of interlocking lives just wasn't there. Far from sharing Jane Leeson's evocative memories of meeting her husband on a moving pavement in an overcrowded Earth city, the viewer hardly has time to pick her out from a crowd of nondescript extras before she's bumped off by stock footage of an iguana. There's no thumb-nail history of Captain Dent's career, nor of the infiltrator Norton's boyhood ambition to be an actor. The wonderful sequence in which the Doctor takes charge at the Leesons' funeral, which I'd long considered a touchstone of his infinite wisdom and compassion, doesn't appear in the TV version. Neither does the scene in which Ashe, who will later lay down his life to save his friends, is found struggling to understand 'a copy of something written thousands of years ago' that includes 'four versions of a story about a man who sacrificed his own life for the sake of others'. Re-reading these passages today, it's easy to smile at their naivety, but they're the bits that brought the book to life for me when I was seven.

So, it's not entirely surprising that when the Pertwee era ceased to be an unimaginably perfect golden age – not only for me, but for many fans – and instead became 24 videotapes on a shelf, one of the stories selected for particularly unforgetting appraisal was *Colony in Space*. It is, after all, an easy target for scorn – with its feeble miniatures, dated crash-zoom camerawork, lirkome music and unconvincing detail. Why is one of the extras wearing an Ambassadors of Death spacesuit? And why exactly does the Doctor drive the IMC buggy when he's a pris-



oner? (Because Mr Pertwee rather fancied doing so on the day, one imagines!) And as for the claws – yes, frightful is indeed the word.

For all that, though, *Colony in Space* remains my favourite story of its season. Eschewing the cartoonish edge of some of its contemporaries, it concentrates instead on moral argument: even if those lovely back-stories from the book aren't spelled out, you can believe they exist under the skin of the characters. The Master is deftly dealt into the pack as late as Episode Four, perking up the plot without swamping the other characters from the outset. Morris Perry's stung, calculating Captain Dent is surely one of the great unsung villains of Doctor Who. And in the stirrings of compassion in the troubled mineralogist Caldwell, we see one of the few genuine moral journeys in an era in which most characters tend to be either goodies or baddies. For these and many other reasons, I find that *Colony* offers more substantial fare than Autons, Demons or Mind. Not to mention the frightful Claws.

Roy Heymann as the alien priest of Uxeri... Exari... Ucksari... an alien planet. © BBC

➤ Fri 5 Mar 70 Television Centre Studio 4: Episode One
Sat 6 Mar 70 Television Centre Studio 4: Episode Two, Leeson's Dome for Episode Three
Fri 13 Mar 70 Television Centre Studio 3: Episode Three
Sat 20 Mar 70 Television Centre Studio 3: Episode Four
Fri 27 Mar 70 Television Centre Studio 3: Episode Five
Sat 3 Apr 70 Television Centre Studio 3: Episode Six

RADIO TIMES

Sat 10 Apr 71 Episode One: The Doctor faces the unknown dangers of an alien planet.
Sat 17 Apr 71 Episode Two: The Doctor and Jo are caught up in the struggle between IMC and the Colonists for possession of the alien planet. The Doctor risks his life to discover the secret of the fiend monsters.
Sat 24 Apr 71 Episode Three: Jo looks for fresh evidence against IMC, and falls into a trap. The Doctor tries to rescue her while the Colonists plan to attack the IMC ship – with Jo still a hostage.
Sat 1 May 71 Episode Four: Jo is a prisoner in the underground city of the Primitives. While the Doctor goes to rescue her, the Adjudicator arrives on the planet – and proves to be an even greater source of danger.
Sat 8 May 71 Episode Five: The Doctor and Jo try to learn the Master's reason for visiting the planet, and fall into a deadly trap. Dent and IMC men plan a terrible revenge on the Colonists.
Sat 15 May 71 Episode Six: The Doctor fights to prevent the Master from gaining control of the most deadly weapon in the galaxy. The final battle between Colonists and IMC begins.

ARCHIVE EXTRA

➤ Concurrent with writing *Colony*, Malcolm Hulke was working with Terrance Dicks on a Gilbert and Sullivan project

➤ Monday 11 January 1971: Promotional material for *Colony in Space* emphasised that it was the first non-Earth serial in some time and set in the "Year 3000"

➤ Wednesday 27 January 1971: Although contracted as Miss Morgan, Susan Jameson was informed that she would no longer be playing the role

➤ On location in Cornwall, the crew had to contend with bad weather such as rain, snow and fog. One of the Haflinger buggies used for IMC transport was damaged when a heavy stage weight came out of a prop rock rolled at it and struck the vehicle. Jon Pertwee drove his Lancia GT to the location – and weeks later found that china clay slurry had dried on the underside of its engine and had to have it chipped off

➤ The IMC robot was built from ply and heavy card by Magna Models but failed to move easily on location; it was often operated by visual effects assistant Ian Soones who had to pick it up and carry it. The prop was badly damaged when left out in the rain overnight. The IMC spacecraft was a cannibalised aircraft model made for an episode of

➤ Jo go and purchased when Century 21 was closing down. Some of the model shots were done on location to use the real sky

➤ The location team were based at a hotel in Newquay; late one night after a drinking session, a group of crew and Havoc stuntmen planned on a naked dip in the pool at 2am, but were accidentally led by assistant floor manager Graeme Harper into the bedroom occupied by production assistant Nicholas John and his wife

➤ The Guardian and Alien Priests were designed by Soones and crafted by assistant John Friedlander

➤ Rehearsals for studio began on Mondays 22 February, 9 March and 23 March. Friday 19 March 1971: Technical problems caused a recording over-run of six minutes

➤ Dudley Simpson was booked to score the serial on Wednesday 27 January; the music was recorded at the Radiophonic Workshop over fourteen days from Monday 29 March to Friday 30 April. Dubbing on the serial began on Monday 5 April

➤ *Colony in Space* was sold to Australia in December 1971 (screened from April 1973 and around April 1980) as well as Singapore, Gibraltar and Canada in the 1970s. New

Zealand screened the serial from September 1985, February 1993 and November 2000. The serial formed part of a Time Life syndication package in the USA from 1972. BBC Prime screened the serial in 1995

➤ Harlequin Miniatures issued a Primitive figure in 1999. The story was released on video as part of a limited edition Master Tin Set in November 2001

➤ In the Credits section, Studio Lighting Ralph Walton was omitted; Walton was credited on Episodes One and Six only



The Doctor an Jo help the colonists of Uxeri... Exari... Ucksari... Oh sod this for a game of Primitives! © BBC

The Dæmons

Devil's Answer **BY ALAN BAANES**

OWM ARCHIVE

OWM 241

COMMISSIONING

Thu 17 Dec 70 The Demons storyline commissioned for Mon 25 Jan 71 from Robert Sloman; delivered Mon 4 Jan 71
Wed 6 Jan 71 The Demons scripts commissioned for Mon 1 Feb 71 from Robert Sloman; Episode One delivered Mon 25 Jan 71; Episode Two to Five delivered Fri 29 Jan 71

PRODUCTION

Mon 13 Apr 71 Campbell Aircraft Company, Membury, Wilts [UNIT Garage]; Crossroads, Membury, Wilts [Crossroads]; Oaken Coppice, Knighton, Wilts [Lane to Barrow]
Tue 20 Apr 71 Church of St Michael, Aldbourne, Wilts [Churchyard]; Aldbourne [Street]
Wed 21 Apr 71 Four Barrows, Aldbourne, Wilts [Devil's Hump]
Thu 22 Apr 71 Crooked Corner, Aldbourne, Wilts [Street]; Four Barrows [Devil's Hump]
Fri 23 Apr 71 Darrell's Farm, Ramsbury, Wilts [Heat Barrier; UNIT Mobile HQ]
Sat 24 Apr 71 Aldbourne [Village Green]
Mon 26 Apr 71 Darrell's Farm [Helicopter; Baker's Van]
Tue 27 Apr 71 Darrell's Farm [Heat Barrier; Country Lane]
Wed 28 Apr 71 Aldbourne [Village Green]; Church of St Michael [Churchyard; Church]
Tue 11 May 71 Television Centre Studio 4: Episodes One and Two; Cavern; UNIT Duty Room; Pub; Vestry; Barrow; Brigadier's Flat
Wed 19 May 71 Television Centre Studio 4: Episodes Two to Four; Pub Bedroom; Cavern; Barrow; Pub; Mobile HQ
Wed 26 May 71 Television Centre Studio 4: Episodes Four and Five; Cavern; Pub; Vestry

RADIO TIMES

Sat 22 May 71 Episode One: An archaeological 'dig' is planned near the village of Devil's End. Jo and the Doctor visit the dig and get caught up in a series of terrifying events.
Sat 29 May 71 Episode Two: Jo and the Doctor continue to investigate the mysterious events at Devil's End, and find themselves trapped in the village. The Master sends a terrifying creature to destroy them.
Sat 5 Jun 71 Episode Three: The Doctor reveals the truth behind the events at Devil's End.
Sat 12 Jun 71 Episode Four: The Villagers are in the Master's power and attack the Doctor. Jo falls into the Master's hands – and comes face to face with the Demon.
Sat 19 Jun 71 Episode Five: While the Brigadier and his men try to break through the heat barrier, the Doctor begins his final battle with the Master – and the Demon. Jo's life and the fate of the world depend on the Doctor's success.



They probably don't get many strangers round Aldbourne these days – not of the myopic, plucky bag-carrying fanboy variety, at least. Time was, a trip round the byways of Wiltshire, to wander the village where *The Demons* was filmed, was as essential a rite-of-passage for the fandom initiate as watching a seventh-generation copy of *Enemy of the World* Episode 3 before breakfast in the Embassy Suite of the Holiday Inn, Cardiff, or *Letrasetting* up a fanzine named after a random episode of *The Daleks' Master Plan*. But like video rooms at conventions and half-column ads in *Celestial Toyroom* at £7.50 a throw, going to Aldbourne for an underage half in the pub that they dressed up as *The Cloven Hoof* has passed out of fashion – some quaint custom from that far-off dreaming England where binmen went on strike each week and every day's the Silver Jubilee.

You can see that England in *The Demons*, and the people who lived in it – a cast of Snap characters (the Verger, the Landlord, the Squire). They're the ones dancing round the Maypole in furry slacks and Teylene. Their children – all with pudding-basin haircuts, boys and girls alike – are the ones who boo the Master off. Strange to see *Doctor Who's* audience, on screen, in mass, for the first and last time. Strange to see the BBC globe, and that mocked-up Outside Broadcast, in Episode One.

ARCHIVE EXTRA

● The pen-name 'Guy Leopold' was used as Robert Sloman was in another writing partnership at the time, and did not wish it to appear that the partnership had split up

● Tuesday 9 February 1971: Promotional material for *The Demons* referred to the barrow as "Devil's Dyke" and the local witch as "Lady Olivia Featherstone". On some documents for the serial, Bert's surname is given as "Ford"

● Rehearsals for filming began on Tuesday 6 April, with studio rehearsals commencing on 3, 13 and 20 May. Matthew Corbett was a late addition to the cast, replacing Bill Weiser

● Thursday 29 April 1971: The *Wiltshire Gazette Herald* reported that the facilities fee paid to Aldbourne for filming there would go towards a scheme for pond drainage

● Tuesday 4 May 1971: Anthony Jackson's unused voice for Azal was taped at Maids Vale

● Tuesday 11 May 1971: Because he was not required much in studio, Nicholas Courtney wandered into an adjacent studio where Eric Morecambe and Ernie Wise were recording one of their shows – allowing Morecambe to make fun of the formal dinner jacket Courtney was wearing

"If yer name's not down, yer not comin' in!" Bok (Stanley Mason) guards the entrance to the Cavern. © BBC

Strange to see a rain-machine used in that night-filmed horror-movie opening. So many innovations, so much pace and energy – and yet, *The Demons* is now remembered as something sickly and unthreatening, like cod liver oil or aniseed twists.

So, who took the best hundred-plus minutes of early 1970s *Doctor Who* away from us and replaced it with something twee and silly, all chummy performances and an unsatisfactory *Star Trek* finale?

We did.

Somewhere between the umpteenth convention panel with Richard Franklin and John Levene, the interview anecdote about the "chap with wings", "Klokkeda partha mennin klacht" ... in the space between what it was, what we remembered and what we expected it to be, *The Demons* got diminished – miniaturised, like Azal's buried spacecraft. We forgot that *The Demons* transplanted the John Wyndham/*Avengers* sci-fi village to *Doctor Who*, failed to notice that it became a cliché only by repetition. We ignored the charms of the character parts – the chaste non-romance between Benton and Miss Hawthorne, the Fergus/Horner interview bit, the singed-face 'D'oh! that Sergeant Osgood mugs to camera. We forwarded through all the zip and the fun – the 'copter chase, the sniper scene, the weathercock spinning at Quiequequod's command. And we missed the point when the devil is defeated by love – of course he is – but it's so uncynical a moral, it flew right over our clever-clever heads.

Worst of all, we neglected the fact that *The Demons* is one of just a very few *Doctor Who*s to articulate something interesting, a binding ethos, in the 'science, not magic' scenes – which makes for as perfect a summary of what, if anything, *Doctor Who* is all about: salvation not just through knowledge, but understanding. (The rest of the time, it's all about monsters. And *The Demons* has one of the best monster bits ever, when Bok the gargoyle pops up over the rim of the barrow towards the end of Episode Two – like he's waited for the cameraman to get there.)

The final scene of *The Demons* has 'the world born anew'. It's the most romantic ending the programme ever had – the little miracle of life in Little England reasserting itself, a place where small children can play in the road, the bad guys stand up to be jeered at, and instant happiness is there to be found, as the Brigadier suspects, in a cloudy pint of Real Ale. "You see, Jo – there is magic in the world, after all..." That's why *Devil's End* is a place worth looking for, and that's why *Who* fans used to make that pilgrimage to Aldbourne.

I went in 1987, with Peter Ware. It rained. The pub was shut. We naffed off home soon after.

● Dudley Simpson's score was recorded over seven days between 10 May and 6 June

● New Zealand repeated the serial in April 1993 and November 2000. BBC Prime broadcast it in 1995, while Episode Five was shown as part of *The Taker* on BBC Choice in November 1998 and July 1999. Fine Art Castings issued Bok and Azal figures in 1986, with Harlequin also issuing Azal in 1999

● Extras: John Crane was *Motorbike Double* for Captain Mike Yates; J W Phillips and R Dixon were UNIT Drivers; Frank Bennett, Ray James and Ray Taylor were UNIT Drivers



Family Affair

Success follows success as Doctor Who looks to its past for inspiration – and hits the jackpot!

Andrew Pixley documents the making of Season Nine, as the Daleks and Ice Warriors are dusted off to do battle with Pertwee's Time Lord, and the 'UNIT family' seems more secure than ever ...

The long-awaited return of the Daleks to Doctor Who was one of the main concerns for the production team during Summer 1971, although producer Barry Letts continued to exploit co-operation with the armed forces as he conducted meetings with the Ministry of Defence during mid-June to see what facilities could be offered on *The Sea Silurians*, which Malcolm Hulke was in the process of writing. Since the stories were now being recorded so far in advance, it would be possible to film *The Sea Silurians* in the Autumn during fair weather – and yet broadcast it after the next story in production as this would give a better balance to a season where two of the five stories would have the Doctor acting on other worlds as a Time Lord agent.

During the summer break, Jon Pertwee appeared as a panelist on a new radio pilot called *Right or Wrong* which was recorded on Wednesday 2 June. Nicholas Courtney, however, found himself out of work apart from a film called *Endless Night* and used his military bearing to help out at military memorabilia shops.

With Robert Sloman not having made much of a start on *The Daleks in London*, Letts and script editor Terrance Dicks decided to bring the return of Skaro's finest forward to the 'first night' of the new season in an attempt to replicate the gimmick of the Master from the previous year. The Daleks were hurriedly grafted onto Louis Marks' 'ghost hunters' scripts, now entitled *Years of Doom*, and Dicks undertook some substantial rewrites, producing the new scripts under the title *The Day of the Daleks* by Tuesday 13 July, shortly before taking his annual leave. Sloman meanwhile continued to develop a new storyline about the Master under his original commission.

In a new experiment for Doctor Who, *Spearhead from Space* was granted a Friday evening repeat on BBC1 only three weeks after *The Daleks* had ended; this was a new night of the week for Doctor Who and its later slot of 6.20pm again emphasised that the BBC no longer regarded it as purely a children's show. While Dicks was on leave, Letts commissioned a somewhat experimental four-part storyline on Monday 19 July, bearing the working title of *Multifaceted*, this was to be written by Godfrey Harrison, a veteran comedy writer on series such as *Life of Bliss* who was renowned for not meeting deadlines. Harrison's target for delivery was Monday 23 August.

The scripts for Brian Hayles' new serial, *The Curse of Peladon*, arrived at the end of July, just before it was Letts' turn to go on leave. Hayles' scripts drew parallels with Britain's proposed entry into the European 'Common Market' as a primitive world was judged as to its suitability to join a Galactic Federation. The story also reintroduced the Martian Ice Warriors – but this time as the Doctor's allies.

Back from leave in August, Dicks spent much of his time guiding Bob Baker and Dave Martin with their scripting on *Independence*, and helping to fill out their mass of ideas into workable notions. And over a year after a contract had been issued to them, Century Theatre were still interested in a Doctor Who stage play and met with BBC representatives at the Mermaid Theatre on Thursday 26 August. On Tuesday 21 August, the BBC informed Andrew Leigh of Century Theatre that any prospective play script would have to be cleared by Letts before production. The same day, Harrison delivered his *Multifaceted* storyline – only a week late.

At the start of September, Robert Holmes delivered his new storyline, now under the title *Out of the Labyrinth*. As things geared up for production later that month, Letts and director Paul Bernard conducted another test

session to try out new colours for CSO on Tuesday 7 September, inviting other BBC producers and directors to see the sample effects they had in mind for use in *Day of the Daleks*. Shooting on the new season began on Monday 13 September around Buckinghamshire. Although production had begun, Pertwee was still making other appearances wherever possible. He appeared as a panelist on the radio quiz *Sounds Familiar* (broadcast in December), did more editions of *Right or Wrong* after filming on *Day of the Daleks* and recorded an appearance on the final of BBC1's *Quiz Ball* on Monday 27 September.

With *Day of the Daleks* recorded, director Michael Briant took a film crew to the south coast for a major location shoot on *The Sea Devils* (the new title for *The Sea Silurians*) which saw considerable assistance from the Royal Navy. In the meantime, the return of the Daleks was being hinted at – the three refurbished props made an appearance on *Blue Peter* with former companion Peter Purves on Monday 25 October alongside a clip from *The Daleks' Master Plan: Devil's Planet*. Young viewers were also being prepared for the new season when a Doctor Who promotion began from Kellogg's when their Sugar Smacks serials; the packets promised the sugared cereal would provide 'the timeless energy of Doctor Who' and offered a series of badges to collect on special packs featuring Pertwee's Doctor.

It was around now that The Official Doctor Who Fan Club seemed to be winding up as the organiser's enthusiasm for the new format dwindled.

BARRY LETTS DECIDED TO BRING THE DALEKS BACK FOR THE 'FIRST NIGHT' OF THE NEW SEASON AS A PUBLICITY GIMMICK



They're back! Pertwee and a friend promote *Day of the Daleks* at TV Centre.

Towards the end of 1971 the reins were taken up by Keith Miller, a 14-year old devotee whom Letts' production office aided in establishing *Doctor Who Fan Club Monthly* (latterly DWFC Mag) which was then issued from the end of December. As recording took place on *The Sea Devils* back in London, *Something for the Children*, an edition of BBC1's Tuesday Documentary about the merchandising of children's television characters discussed Dalek toys and showed an extract from *The Chase: The Extractions* on Tuesday 9 November.

Mid-November also saw a new experiment for Doctor Who – a compilation of a previous serial to be broadcast over the Christmas period as a lead-in to the new season. The *Demons* was selected for this process and trimmed down to 89 minutes as *Doctor Who* and the *Demons* to screen on Tuesday 28 December. At the end of November, Holmes was finally given his commission on *The Labyrinth* which would form part of the tenth season.

On Saturday 4 December, Pertwee and his daughter Daniel recorded a special message for the BBC Overseas Christmas Day broadcast *From Us To You*. Filming on *The Curse of Peladon* at Ealing took place the week before Christmas, along with some posed shots of Pertwee with Daleks and Ogrons to further the hype for *Day of the Daleks*.

On Tuesday 21 December, Pertwee and Letts attended a Young Observers presentation at the London Planetarium along with some of the monsters from the new series – including the Daleks. The Daleks were also filmed out and about in the heart of London for a special BBC1 trailer to showcase their forthcoming return.

Just before Christmas, the scripts for *The Labyrinth* were delivered by Holmes, and the following week Robert Sloman was formally commissioned to script *The Time Monster* from his revised storyline; this Master story would again draw upon mythology and explain elements of it away with



Above: 21 December 1971. Pertwee, Letts and a Dalek pay a visit to the London Planetarium. Right: Aggedor rehearses his rear for *The Curse of Peladon*. Below: Pertwee and Manning make a friend during filming for *The Mutants*.

science. This time, Sloman would be writing under his own name, although still with Letts contributing.

The Daleks Are Back! screamed Frank Bellamy's colourful *Radio Times* cover on Thursday 30 December, launching a story-writing competition in which young viewers could win a state-of-the-art automated Mark Seven Dalek toy. Debuting on New Year's Day 1972, the series' new slot was a compromise between the two extremes of the previous season: 5.50pm. At the start of the season, ITV retained its local schedules with quiz shows (*Sale of the Century*), light entertainment (*Who Do You Do?*, *The Comedians*), sitcoms (*Please Sir!*) and film series re-runs (*The Avengers*). The promise of Daleks appearing ensured that the ratings at the start of the season were better than ever – well over nine million – and continued to grow until badly hit by the nationwide powercuts during February.

The day after the new season began, Pertwee was back at the Paris Theatre to start recording the thirteenth season of *The Navy Lark*; during the following week he also taped more editions of *Right or Wrong* (as he did throughout the month) and on the morning of Friday 7 did another interview with Pete Murray for *Open House*. The return of the Daleks ensured an amount of press attention – but the dip into the show's own past was a double-edged sword with Matthew Coady of the *Daily Mirror* commenting that *Doctor Who* was starting to look a little tired on Monday 3 January. Meanwhile, *The Curse of Peladon* was hurriedly being recorded to be ready for broadcast at the end of the month.

By now, Century Theatre's proposed stage version of *Doctor Who* was floundering, as Letts didn't consider their proposed script to be in the spirit



of the TV series. A new approach came from the agent Harvey Unna on Thursday 20 January on behalf of Hulke and Dicks, with the BBC responding that a licence could be granted once a story had been formulated.

Thursday 27 January saw an extract of the recently broadcast *Day of the Daleks* Episode Four appearing in the BBC1 news magazine programme *24 Hours*, and as *The Curse of Peladon* began transmission the scripts for *The Time Monster* started to arrive. Production on *The Mutants* (the new title for *Independence*) began at the start of February, with Dicks asking Baker and Martin to get thinking about new ideas for non-Earth stories for the anniversary season. The tenth season had been assured, and on Wednesday 9 February, Pertwee was contracted for a further 26 episodes. However, in a move back to the 1960s style of production, one serial was now to be taped in the spring and beld over to the Autumn. Thus, a four-part story would be made during June/July with the other 22 from September through to May 1973. The popular Katy Manning was booked for a minimum of 22 shows the day after her co-star.

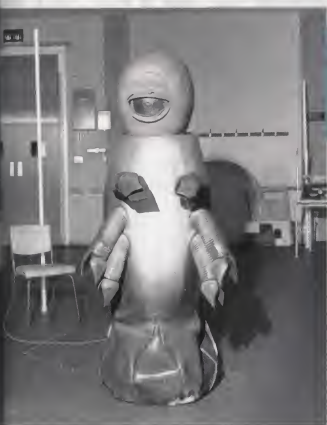
During February, *Doctor Who* continued to pop up in all manner of places: the *Observer* Magazine on Sunday 13 carried pictures of the London Planetarium event, Mr Dinwiddie of Chiselbury School in the sitcom *Whodunnit* was determined not to miss *Doctor Who* on Saturday 19 (indeed, the show aired on BBC1 just before the final episode of *The Curse of Peladon* which didn't feature the Daleks that Dinwiddie had hoped to see), and a film report showing the winners of the Mark Seven Dalek enjoying their prize

appeared on *Nationwide* on Tuesday 22 February. The kids from Beckenham Junior School also appeared in a *Radio Times* feature ('Meet the Dalek Winners!') a couple of days later, while the entries were displayed – along with monsters such as Aggedor and Alpha Centauri – at an exhibition at the Ceylon Tea Centre in London's Lower Regent Street from the following week.

Despite Harrison doing "a great deal of work" on *Multifort*, on Friday 25 February Letts decided that the writer should be paid-off and the storyline abandoned. Meanwhile, industrial disputes across England were causing power blackouts,

disrupting television audiences for several weeks. Those who had missed Hepesh's demise at the end of *The Curse of Peladon* had a chance to catch it again on Ask Aspel on Sunday 27 February, with host Michael Aspel then promising that Pertwee would be his guest the following week. Pertwee recorded his appearance at Presentation Studio A on the afternoon of Thursday 2 March, and answered younger viewers about whether he was ever frightened watching *Doctor Who*, and about the design and operation of





the Daleks who also featured in a much-requested extract where they were blown up in the climax to *Day of the Daleks*. This edition was shown on Sunday 5 March; later that evening BBC1 viewers were treated to the rather bizarre sight of Alpha Centauri joining *The Black and White Minstrel Show* for a rendition of *Walking Down The Road*.

At the start of March, Baker and Martin submitted a story idea entitled *Death World* which picked up on a notion suggested by the fans and also considered by Letts and Dicks as the gimmick for the anniversary season; this story would see all three Doctors teaming up against the hellish forces of Death which opposed the Time Lords. While *The Sea Devils* was on air, discussions about the feasibility of a "three Doctors" story continued. On Sunday 26 March, *The Navy Lark* returned to Radio 2, running the day after *Doctor Who*.

Filming on *The Time Monster* got underway at the end of March, and at the start of April, the comic strip Doctor's profile shot up significantly as his adventures now appeared on the cover of the relaunched *TV Action + Countdown*. As *The Mutants* started transmission, ITV changed their Saturday night policy and began to network shows across the country, starting with an extremely popular Ken Dodd show called *Funny You Should Say That*. When Diddy concluded his run, most of the network then screened the sitcom *The Train Now Standing* (although LWT opted for *Sale of*



programme; this landmark book appeared in the shops on Thursday 20 April. A week later on Thursday 27, Manning took time off from rehearsals on *The Time Monster* to record a guest appearance on

Far Left: Alpha Centauri minus its cloak. Erm... Left: Jon Pertwee, dedicated follower of fashion, during rehearsals. Below left: Filming at Swallowfield Park for *The Time Monster*. Below: The many faces of the Third Doctor!



INDUSTRIAL DISPUTES ACROSS ENGLAND WERE CAUSING POWER BLACKOUTS THAT DISRUPTED TELEVISION AUDIENCES FOR SEVERAL WEEKS

the Century). Although the audiences again tailed off towards the summer and never recaptured the pre-power cut highs, the season still showed a half million viewers improvement on average.

Hulke submitted the story idea *Frontier in Space* – a space opera in which the Master attempted to provoke a space war on behalf of the Daleks – in mid-April, and Dicks soon confirmed to Baker and Martin that the "three Doctors" idea was on after tentative arrangements had been made with Patrick Troughton and William Hartnell. Bearing in mind that the next season was the show's tenth anniversary, Dicks and Letts decided they wanted an epic storyline set over two serials; as such, *Frontier in Space* was to serve as the curtain-raiser for a new Dalek serial, *Planet of the Daleks*, commissioned from Terry Nation. Indeed, the decision was taken to suspend the Doctor's exile on Earth and allow him to travel in the TARDIS again – albeit still helping UNIT where necessary with terrestrial terrors.

Pertwee took part in another couple of radio interviews; *After Seven* on Tuesday 18 (broadcast Tuesday 2 May) and Radio 2's *Late Night Extra* on Wednesday 19 April. To increase the show's profile, Hulke and Dicks had also written a book about *The Making of Doctor Who* for Piccolo, focusing on the production of *The Sea Devils* and giving a lot of background to the

antiques quiz *Going for a Song* (broadcast on Sunday 7 May).

The scripts for Hulke's *Frontier in Space* were commissioned at the start of May, followed quickly by the retitled *Destination Daleks* from Nation. One of Nation's Daleks recorded a sketch about computer dating with Adrienne Posta on *Look* – Mike Yarwood on Monday 15 May for transmission on Friday 30 June. In the meantime, recording on season finale *The Time Monster* concluded on Wednesday 24 May – although the team would now continue with work on the first part of the subsequent season with *Persphov* (the new title for *The Labyrinth*). On television, *The Time Monster* saw the Doctor, Jo, Brigadier Lethbridge Stewart, Captain Yates and Sergeant Benton battling against the Master's plans to control a lethal being from outside time. Nobody realised that it was the last time this UNIT 'family' and their arch-enemy would be appearing together...

Day of the Daleks

Ooh-Wakka-Doo-Wakka-Day **BY DAVID DAALINGTON**

DWM ARCHIVE

DWM 301

COMMISSIONING

Fri 22 Jan 71 Ghost Hunters storyline commissioned for Mon 8 Feb 71; delivered by Tue 23 Feb 71
Thu 1 Apr 71 Scripts commissioned; delivered by Mon 5 Jul 71

PRODUCTION

Tue 7 Sep 71 Television Centre
Studio 4: Experimental Session
Mon 13 Sep 71 Dropmore Park, Burnham, Bucks [House Area]
Tue 14 Sep 71 Dropmore Park [House Area]; Harvey House, Brentford, London [Flats Car Park]; Bulls Bridge, Hillingdon, London [Tunnel Area]
Wed 15 Sep 71 Bulls Bridge [Tunnel Area; Ambulance; Devastation Area]
Thu 16 Sep 71 Bulls Bridge [Tunnel Area; Devastation Area]
Mon 4 Oct 71 Television Centre Studio 4: Episode One
Tue 5 Oct 71 Television Centre Studio 4: Episode Two
Mon 18 Oct 71 Television Centre Studio 8: Episode Three
Tue 19 Oct 71 Television Centre Studio 8: Episode Four

RADIO TIMES

Sat 1 Jan 72 Episode One: A mysterious attack on a high-ranking diplomat ... savage guerrillas, who vanish into thin air ... ape-like monsters in pursuit – and behind it all, the Doctor's deadly enemies.

Sat 8 Jan 72 Episode Two: Convinced that the Doctor is Sir Reginald Styles, the guerrillas plan to kill him. Jo tangles with a time machine and is carried off into a terrifying future. The Doctor comes face-to-face with his deadliest enemies ...

Sat 15 Jan 72 Episode Three: The Doctor hunts for Jo in a Dalek-ruled Earth of the future. Jo meanwhile thinks she is an honoured "guest" of the Controller. By the time she learns the terrible truth, the Doctor is a helpless prisoner of the Daleks.

Sat 22 Jan 72 Episode Four: Jo and the Doctor fight to get back to "our" time to prevent the death of Styles – and a war that will deliver Earth's future to the Daleks. In Style's wine cellar, Share starts assembling his bomb.



Tyres in the 22nd Century! The Doctor and Jo at large. © BBC



"Quick, Zeg – get his autograph" © abc

pre-pubescent, they must have been all but forgotten. And yet, here they were – back. So, despite all that had happened in the interim, and despite the apparent good health of the show, Day of the Daleks saw a first – possibly unwarranted – acknowledgement that here was a show with a past that it must feed off; a past that it couldn't escape.

Perhaps, looking at what was waiting in the queue behind Day to form the bulk of Doctor Who's ninth series, one might perceive Day itself as an act of despair on the part of Letts and Dicks; despair of being able to live up to their earlier work without a crutch, with much creative energy perhaps being expounded on the embryonic Moonbase 3. But look beyond all meta-information and simply watch these four episodes; Day of the Daleks may have been the first Pertwee-era story that I watched in its entirety – missing as I did the opening episodes of The Three Doctors and Carnival of Monsters' 1981 repeats because of music lessons, and 1982's rerun of The Curse of Peladon because I didn't know it was on – but I'm sure such nostalgic issues aren't blinding me to anything; even now, comparing Day of the Daleks with most Doctor Who – including its immediate peers – produces astoundingly little to complain about. Day of the Daleks is actually damn good stuff. Tension, pace, drama, nice make-up on the Ogrons, and excellent acting from the guests – possibly bar that bizarre woman in the 22nd century waving her arms over a control panel and intoning like a victim of something debilitating. It's almost scary, and it looks quite lovely, and it has nice music; Pertwee and Courtney are giving it plenty; Manning's hit a stride of amiably earnest conviction; Franklin and Levene almost resemble actors. New and exciting – for Doctor Who, anyway – dramatic possibilities of time travel are exploited and addressed. It is, all round, absolutely the best set of episodes of the Barry Letts era, showing up Terry Nation's not-yet-imminent contract-requirement exercises Planet and Death as the tensionless time-servers they were always, inevitably, going to be. It's almost a truism now to say that Daleks are never better than when written by anyone except the bloke from whose creative loins they sprang.

Of course, the only common complaint, and it's been heard from many a source, from Jon Pertwee downwards, is that – get ready, here it comes – "it only has three Daleks in it, pretending to be an invading army". True – but who cares? Why worry? As production difficulties go, especially for Doctor Who, it's a minor one and almost completely unimportant. I'd be more worried about the fact that the Dalek voices are, well, a bit crap – but even then, they're better than the ones from Revelation, so, well ... I'm not sure what that proves except that, if you hunt hard enough, you can always find a bit of Doctor Who worse than whatever it is you're watching.

Unless you're watching The Mutons.

It only has three Daleks in it, pretending to be an invading army. Let's get that smug, abrasive little factoid out of the way from the outset.

One could argue – absurdly – that Day of the Daleks (or, as our BBC VHS copies maintain to this day, The Day of the DALEKS – those capitals struck me as significant, once upon a time) was the beginning of the end for Doctor Who. Okay, told you it was absurd. For six years, though, Doctor Who rarely bothered to give a toss about episodes preceding the one currently screening, and only reused Daleks and Cybermen because they had proven so popular it would have been foolish not to. With the second recasting of the lead role and the move to colour, the Doctor Who of 1970 bore considerably less resemblance to the Doctor Who of the preceding year than usual. Pertwee's first series epitomised a show moving unashamedly forward into an unfamiliar style. His second did likewise, with yet another change of emphasis in the story-telling paradigm: Season Eight showcased a ubiquitous recurring villain we'd never even met before in seven years of the show, for goodness' sake! But Season Nine ...

Well, the Daleks were back, after five-ish years. Previous Dalek adventures, however occasional they may have been, had deployed Daleks as an ongoing, occasional aspect of the show's core format. From 1967 onward, they were no longer intrinsic. By 1972, with manias left way back in the mists of

ARCHIVE EXTRA

● The UNIT semi-regulars were now booked on a story-by-story basis; for Day of the Daleks, Richard Franklin was contracted on Friday 13 August 1971, Nicholas Courtney on Thursday 26 August and John Levene on Wednesday 1 September

● By now, the freelance company Westbury Design were contracted to store and maintain the Daleks at Pinewood Studios

● It had originally been planned to shoot the Audley House scenes at Osterley Park House in Osterley close to the wasteland of Bulls Bridge, but the venue was changed about a week before shooting

● Larkfield issued a postcard of three Daleks from the serial in 1980. Frank Bellamy's Radio Times cover appeared in Who Dares' Frank Bellamy Art Prints in 1987. Harlequin figures

from the serial issued from 1998 included Jo, Yates, Benton, a guerrilla and Ogrons, while a plate from Danbury Mint with art from Colin Howard appeared in 1999. New Zealand repeated the serial in November 2000

● In the Cast section, Brigadier Lethbridge-Stewart should be hyphenated. In the Credits section, there should be no copyright date at the end

The Curse of Peladon

I Can See Clearly Now **BY JAN VINCENT-RUDZKI**



Aggedor: "Grrr, argh. Oops, wrong series ..." © BBC

The upshot of these phone calls was that we were invited to visit the BBC studios during a recording, and were both given a day off school by the headmaster to do so. On a snowy January day in 1972, we made our way to a hushed studio and tiptoed our way behind the sets, dutifully following Mr Letts, our host and guide. I hoped that we would be there for the next Master story, which we knew was imminent, but instead it seemed to be an old Earth castle. Hmm, not very futuristic. Ah, but at least there was a strange alien in a tank! Then there was Jon Pertwee, lying on a bed and being visited by a High Priest. Pertwee was concerned that the camera angle might make it seem he had multiple chins, and I was fascinated that Hepesh was Geoffrey Toone, who had played the marvellous villain in *The Frenchhellers*. After the scene ended, Jon Pertwee came for a chat ... and what a pleasant person he was! My estimation of him increased significantly.

Then, only a few weeks later, the trailers appeared for *The Curse of Peladon*; while homework was being pored over on a Friday night, the television was on just in case a trailer was shown. It was always a treat, and a bit of a thrill, to see Doctor Who being mentioned. And there it was: "What is it, Grun? What is it?" "The ancient curse of Peladon will be fulfilled!" It looked all rather interesting ...

But it wasn't just on Peladon that drama was unfolding. There was trouble in the real world too, as we suffered from strikes that meant scheduled power cuts. In those pre-internet days, the power-cut schedules were posted on the window of the local Electricity Board shop (something else that belongs in the past) and, to my horror, I discovered that the first ten minutes of Episode Four would be affected! But where there's a will there's a way, and I managed to borrow a battery-powered radio that could pick up TV signals. On my original audio recording of that instalment, you can hear the distorted radio gradually being drowned out by the TV as the power began to flow again and the set warmed up – yes, it was a valve-operated colour TV!

Listening to the audio, it was very difficult to hear what was happening – a lot of gun blasts and shouting, it seemed – and it was some years before I discovered what had actually occurred. Overall, though, the story had been a nice change; there was a rare chance to see inside the TARDIS, for a start, and, after the Daleks in the preceding story, it was nice to see another reference to the series' past with the Ice Warriors – and a genuinely surprising twist that they were now the good guys.

'Well,' thought this Troughton fan, 'that certainly put the over-confident 'new Doctor' in his place!'

DWM ARCHIVE

DWM 215

COMMISSIONING

Fri 14 May 71 *The Curse of Peladon* scripts commissioned for Sun 1 Aug 71; delivered Fri 30 Jul 71

PRODUCTION

Wed 15 Dec 71 Television Centre
Puppet Theatre: Model Filming
Thu 16 Dec 71 Television Centre
Puppet Theatre: Model Filming;
Ealing Film Studios Stage 2: Pitt, Cliffs

Fri 17 Dec 71 Television Centre
Puppet Theatre: Model Filming;
Ealing Film Studios Stage 2: Cliffs; Ledger

Mon 17 Jan 72 Television Centre
Studio 4: Episode One

Tue 18 Jan 72 Television Centre
Studio 4: Episode Two

Mon 31 Jan 72 Television Centre
Studio 3: Episode Three

Tue 1 Feb 72 Television Centre
Studio 3: Episode Four

RADIO TIMES

Sat 29 Jan 72 Episode One: The Doctor takes Jo to a far planet in the distant future.

Sat 5 Feb 72 Episode Two: Dr Who falls foul of the Ice Warriors – and comes face to face with the Royal Beast, Aggedor.

Sat 12 Feb 72 Episode Three: HRH Princess Jo receives a right Royal proposal.

Sat 19 Feb 72 Episode Four: Dr Who tames the untamable – and King Peladon is to be crowned. Will Jo be his Queen?

The Doctor's back. And so are the Ice Warriors! © BBC

Although I started with *Doctor Who* from Day One, the Troughton years had a stronger influence on me than the Hartnell era – even into the 1970s, because I had so many Troughton episodes taped (on audio, of course!) Jon Pertwee's 'in your face' style went much against the grain of Troughton's unobtrusive Doctor – and so, even by the flamboyant one's third season, I was still considering him the 'new Doctor'. Fortunately, over the years, I grew to appreciate the Pertwee style – and I am now much fonder of his tenure as the Doctor than I was at the time.

The first edition of *The Making of Doctor Who* had still to appear, so I had yet to be jolted into that fan phase of needing to know every single fact about the series. Without any organised fandom, each story was a surprise and the first hint of its existence was either the Radio Times (when it only listed BBC transmissions) or a TV trailer. But I was blessed by not being a solitary Who fan; my best friend at school was of the same persuasion, and he also had – indeed, still has – an impressive boldness in his dealings with people. So, while I watched the series and, wisely for the time, chose not to let on to my peers that I was an avid fan, my friend was ringing up producer Barry Letts and chatting about all sorts of odds and ends. (I eventually plucked up the courage to ring him myself, by the way, and he kindly called back later that night, after supervising the recording of the last episode of *The Time Monster*.)

ARCHIVE EXTRA

● Synopsis: In Episode Two, "trisilicate" should read "trisilicate"

● Monday 1 March 1971: As a result of two on-spec storylines entitled *The Shape of Terror* and *Doctor Who and the Brain-Dead* – Brian Hayles attended a brain-storming session with Barry Letts and Terrance Dicks and outlined a new story headed "Four Part Doctor Who Serial"; this would feature no location filming. The setting was an alien planet inhabited by medieval warrior-like humanoids ruled by a king and a priest caste from a citadel with a mountaintop

castle/temple. Hayles indicated that the saboteur delegate was "not the Ice Warrior", that the royal beast was like *The Hound of the Baskervilles*, and a trial by combat would allow the Doctor to "do the full Douglas Fairbanks"

● The original story breakdown for Episode One had Hepesh hypnotising Grun into doing his bidding and sabotaging the conference. Aggedor was envisaged as an "ape-like" creature, but ended up resembling a bear

● Wednesday 26 May 1971: Dicks thanked





King Peladon of Peladon thinks Princess Josephine's pleading awful. © BBC

Hayles for the quick delivery of a draft for Episode One; further scripts followed with a draft Episode Four arriving on Monday 28 June. Dicks acknowledged these on Friday 2 July, but was too busy on Day of the Daleks to consider them

● In his scripts, Hayles described "the Citadel of Peladon [as] a many-turreted edifice in alien Gothic. It is a night of dark and storm. Winds howl round the castle, thunder-claps rend the air, lightning illuminates the Citadel in fitful flashes". Jo was to be wearing "evening dress with cloak" in the TARDIS. Alpha Centauri (usually referred to as "Centauri") was not described beyond being "very slightly precious and neurotic"; when Hepesh bows, "Alpha Centauri performs an alien equivalent". The Delegates Room was "small, but luxurious ... On one wall, hands, Peladon's royal banner – in one quarter, the Aggedor emblem". Arcturus was "A transparent globe of fluid, mounted on its own traction unit, including life support attachments. Contained within the fluid is a delicate, multi-strand organism. Its voice is mechanical, produced by the self contained instantaneous translator in its life support unit – flat, stilted, emotionless"; Arcturus originally demonstrated his ray on a statue rather than a vase. In Episode Two, Hayles described the Inner Sanctum as containing "a huge statue of Aggedor (CSO)"

● Terry Walsh was contracted to arrange the fights while still working for 'Havoc' on Thursday 2 December. David Purcell was originally contracted to play Soorg on Tuesday 7, but replaced by Sonny Caldinez two days later. Monday 13 and Tuesday 14 December 1971: The filmed fight sequences were rehearsed with Ian Pertwee, Terry Walsh and Gordon St Clair of 'Profile' at St James Church Hall on Gloucester Terrace.

● Working as a visual effects assistant on the serial was Mat Irvine who was on holiday attachment to the department; his first work on the show was on the scenes with the miniature TARDIS on the cliff; this was a new prop made by Ian Scoones from plasticard with photocoped windows. The castle was made of cardboard and mounted on plastic cliffs. Scoones opted to bring in freelance lighting cameraman Mike Wilson (an old

colleague from his days on the Century 21 Supermarionation shows) to handle the model sequences since he had more experience than the BBC crews, but the use of freelancers at BBC premises caused some friction, after which Scoones tended to hire independent studios, such as Bray, for model filming whenever possible

● Friday 17 December 1971: Visual effects designer Jack Kine was taken ill and unable to work on the serial; he was replaced by Ian Scoones as acting designer and Bernard Wilkie asked for a joint credit on the serial for them

● Various rewrites were conducted on Hayles' scripts including the later part of the TARDIS scene in Episode One, the opening scene between Peladon and Hepesh (which was rewritten twice), Jo and the Doctor finding the shrine, Hepesh and Peladon discussing Torbis' death, and Hepesh telling the delegates about the legend of Aggedor. A new short scene of the Doctor and Jo commenting on the strange storm as they entered the tunnel from the cliff-face ("Continuous sheet lightning and no rain ... Weird ...") was inserted to account for the "dry" storm at Ealing. Episode Two was revised with more dialogue from Hepesh, the Doctor and Jo discussing the other delegates, the Doctor repairing Arcturus, Jo's abortive escape attempt from Izlyr's room via the ledge, and the remainder of the episode from Izlyr and Soorg encountering Jo in the corridor onwards. The complete scripts for Episodes Three and Four were then heavily rewritten throughout; the device the Doctor used on "Cuddly Aggedor" was described only as "a thing" or "mirror device". The rhyme "Kloleda partha mennin klatch" was added from *The Demons*, and although quoted in full in Episode Three, by Episode Four was abbreviated to "Aroon, araan, aroon and so on and so forth". The entire challenge climaxing Episode Three was described as "Grun & Dr fight. The tension is unbearable. Will our hero survive to fight another day? He will!". In Episode Four, Grun originally jammed the secret door open with his dagger. Aggedor was now referred to as "Aggie" in the stage directions, and when Peladon said he would keep asking Jo to stay with him, the stage direction read "Fifth!". The script ends with the TARDIS vanishing and the stage direction "Collapse of stout party"

● Rehearsals for recording began at Acton on Monday 3 and Thursday 20 January; Katy Manning liked the character of Alpha Centauri, but Ian Pertwee had to explain to her what 'hermaphrodite' meant. Terry Bale pre-recorded his Arcturus dialogue on Monday 10 January, and the next day Manning and Pertwee dubbed their film sequences

● Monday 17 January 1972: The opening TARDIS scene and the film sequences either side of it were pre-recorded at the start of the evening; a stagehand stuck a 'naughty' photograph on the TARDIS console to divert Pertwee's eyeline. During recording, one section of dialogue was omitted from the scene where Centauri comes before Peladon; in the script, Centauri reminds Peladon of the conditions of Federation membership and Peladon says that he is committed to have his formal coronation only when his world has achieved this status. Another speech from Peladon in which he says to Centauri "Do not

condemn us for being ruled by our ancestors. We have many primitive traditions that will seem strange to you. We are willing to learn" was also dropped. "One down, three to go" was how Lennie Mayne's camera script ended

● Tuesday 18 January 1972: Some of the episode was recorded out of sequence with the scenes in the Delegates Room, Izlyr's Room and the Corridor grouped together; "and now the fun really begins" said Mayne's camera script as taping went out of story order, followed later on by "stay with us; it gets worse". A short scene after the statue attack of Peladon pondering about this, Torbis' death and why Aggedor does not appear was not recorded. The final scene was expanded on recording to give Hepesh more dialogue

● Monday 31 January 1972: There was a small amount of out of sequence recording on Episode Three with the scenes in the Delegates Room taped together. The spinning hypnotic device with which the Doctor hypnotised Aggedor was part of a model aeroplane made by Century 21. Recording over-ran by fifteen minutes because of a camera breakdown. Barry Letts apologised to Wilkie that Scoones had been given sole visual effects credit on Episodes One and Two, promising this was now rectified.

● Tuesday 1 February 1972: Although booked, Terry Bale, Murphy Grumbar and Terry Walsh were not needed in studio; Walsh was busy working on *Lord Peter Wimsey*. As with earlier episodes, scenes in the Delegates Room were generally taped together mid-way through the evening. According to the camera script, the final credit slide was to read "Directed by LOVELY LENNIE MAYNE"

● The serial was edited on Wednesday 19 and Thursday 20 January and on Wednesday 2 and Thursday 3 February 1972. Episode One lost the short inserted scene of the Doctor and Jo discussing the dry storm, the end of the first scene with Arcturus where Centauri is told that the Martian delegates are in their quarters, a scene in a corridor by the throne room where Hepesh tells Grun that since Aggedor spared him it is a sign for them to protect the King from the alien delegates (indicating the statue), another scene where Hepesh summons Centauri and Arcturus to join Peladon (and Centauri, "an inter Galactic civil servant" complains about the unlicensed planet), and part of the delegates reacting to the Doctor accusing them of acting like children.

● Episode Two lost some dialogue after Izlyr thanked the Doctor for saving the delegates from the statue (where Arcturus coldly comments "The gravitational forces involved were in excess of humanoid resistance. Serious tissue damage would have resulted"), the end of the scene where Jo is left in Izlyr's room and attempts to escape via the locked door, and the start of the next scene where Hepesh tells the aliens to leave after the attack on Arcturus. Episode Four lost the end of the scene where Hepesh summons the delegates, omitting Izlyr saying that Soorg will kill Hepesh if they are being tricked

● Dudley Simpson had been booked on the story on Wednesday 24 November 1971; the conventional music for the first two episodes was taped with three musicians at Lime



The impressive Citadel of Peladon as crafted by Ian Scoones © BBC

Grove on Monday 24 January after which electronic elements were added at the Radiophonic Workshop on Tuesday 25, Wednesday 26 and Friday 28 in time for the first transmission the next day. Music for the last two episodes was recorded in a similar manner first on Monday 7 February and then enhanced electronically over the next two days

■ The Curse of Pelond was sold to Australia in July 1972 (screened from August 1973 and repeated in 1978 and 1986), as well as Hong Kong around 1973, Canada around 1976 (screened 1979) and Singapore, Gibraltar, the Philippines and Saudi Arabia in 1977. BBC Prime broadcast it in 1996 and New Zealand repeated the serial from November 2000

"Princess, you appear to have left your rollers in!" "Shut it, big head! At least I don't look like an enormous d-" © BBC

■ In 1994, Spacescapes marketed a print of the citadel by visual effects designer Ian Scoones, while Jondar produced a phonecard with images from the serial around 1996. Harlequin issued figures of Aggedor, an Ice Lord and Alpha Centauri from the serial in 1998. Jon Pertwee recorded an abridged version of Hayles' novelisation in Spring 1995 which was issued on cassette by the BBC in July 1995. The BBC retains D3 copies of all episodes taken from the NTSC transfers



The Sea Devils

Heart of Gold **BY ROBERT SHERMAN**



The Doctor was unimpressed with the effect his new deodorant was having ... © BBC

A small act. Malcolm Hulke doesn't give it much attention – he knows full well when that he has to get back to describing the MONSTERS! and the ACTION! But it still seems to me one of the most truly beautiful moments in Doctor Who, a moment of quiet dignity afforded to a flawed man. It sums up what Doctor Who – and, on top of that, the character of the Doctor – should be about. And since then, every moment I have spent in the Doctor's company has had to measure up to that act of tenderness.

A few years after I'd read the book, a friend let me see a video of *The Sea Devils*. It was a copy of a copy of a copy, I think – whatever, it was like watching a series of coloured talking blobs running away from and shooting at a set of coloured hissing blobs. I was spellbound, in spite of what it was doing for my long-term vision, waiting for that defining sequence that had turned me into a fan. And it never came. On screen, Trenchard blazes away at the Sea Devils with his gun. He even kills one of them – what the hell was that all about? No need for the Doctor to show his compassion at all. Its omission meant I lost some faith in the Doctor – and it coincided with a disillusionment with the series as a whole, and my sliding out of fandom altogether.

In 1992, the BBC repeated the story; I tuned in more to mock it than enjoy it – but was caught entirely by surprise. In retrospect, the way that the broadcast version handles Trenchard's death is exactly right. What was so powerful and throwaway on the page would have been cloyingly sentimental on screen. Clive Morton's terrific portrayal gives Trenchard his own dignity without the Doctor's help, as he reassures a frightened guard in the face of his own death. And in a series all about ACTION!, director Michael Briant shows enormous restraint in not even showing us the moment when Trenchard is gunned down. The unspoken simplicity with which the camera reveals his dead body in the background to the next scene is subtle and affecting. (Even if Malcolm Clarke accompanies the sequence with an ooooooeeeeeeooooohphthphthph sound. But then, it would have stood out more if he hadn't.) I'd been lying if I said I shed a tear – hey, I was a cynical adult now, not a hormonal teenager. But I had a lump in my throat.

It's quite odd, I suppose, that two of my favourite Doctor Who moments are actually the same moment. I love the one for what it says about the compassion of the Doctor, and love the other for what it shows about the compassion of Doctor Who. I can look on them both now as valid and entirely non-contradictory. So everyone's a winner.

Well, everyone except Trenchard, of course. This way he gets killed twice. Poor sod.

DWM ARCHIVE
DWM 192

COMMISSIONING

Mon 29 Mar 71 *The Sea Silurians* (working title) storyline commissioned for Fri 30 Apr 71; delivered Mon 26 Apr 71
Tue 25 May 71 *The Sea Silurians* scripts commissioned for Mon 2 Aug 71; Episodes One and Two delivered Mon 28 Jun 71, Episode Three delivered Thu 1 Jul 71, Episode Four delivered Mon 5 Jul 71, Episode Five delivered Fri 9 Jul 71, Episode Six delivered Sat 10 Jul 71

PRODUCTION

Thu 21 – Fri 22 Oct 71 Fraser Guntery Range, Portsmouth, Hants (Beach; HMS Scapite)
Mon 25 Oct 71 Fraser Guntery Range (HMS Scapite)
Tue 26 Oct 71 HMS Redcliff, Portsmouth, Hants (HMS Redcliff); No Man's Land Fort, Solent (Sea Fort)
Wed 27 Oct 71 Red Cliff, Whitecliff Bay, Isle of Wight (Cliff; Beach; Minfield)
Thu 28 Oct 71 Bembridge Sailing Club, Bembridge, Isle of Wight (Quayside); Bembridge Harbour, Bembridge, Isle of Wight (Sea); Priory Bay, Seaview, Isle of Wight (Beach)



Oh bless her cotton socks! © BBC

A single act of compassion turned me into a fan. I hadn't been interested in Doctor Who at all before I was 11. Frankly, I had been too terrified of the theme music to make it past the opening credits. But I felt brave enough to buy a Target book one day at a school jumble sale – probably because it had a submarine on the cover.

Doctor Who usually hasn't got the time to worry about being moving. Its job is to provide lots of ACTION! and MONSTERS! – if it gets concerned about the consequences when those two explosive ingredients meet, that's the job for the end-of-story coda in which the Doctor can reflect upon the moral message of the week. In no era of the programme is this more true than in the Pertwee years; the MONSTERS! are more garish, the ACTION! more thrilling, and the moral message delivered to camera with the gravity it deserved.

But that Target book I devoured in one sitting was moving. It wasn't so much how Governor Trenchard died. He was an annoying old fool who had been helping the Master; even at that age, I recognised the fitting irony that when he decided to regain his honour and go down fighting the monsters, he forgot to take the safety catch off his gun. No, it was the Doctor's reaction to it. It was the way that when he found Trenchard's body, he secretly reset the gun so that no-one would realise that he had died a failure.

ARCHIVE EXTRA



Cunningly disguising himself as a sea fort, the Doctor lies in wait for unwary Sea Devils! — BBC

7 Fri 29 Oct 71: Norris Castle, East Cowes, Isle of Wight (Prison)
Mon 15 Nov 71 Television Centre
Studio 8: Episode One
Tue 16 Nov 71 Television Centre
Studio 8: Episode Two
Mon 29 Nov 71 Television Centre
Studio 8: Episode Three
Tue 30 Nov 71 Television Centre
Studio 8: Episode Four
Mon 13 Dec 71 Television Centre
Studio 8: Episode Five
Tue 14 Dec 71 Television Centre
Studio 8: Episode Six

RADIO TIMES

Sat 26 Feb 72 Episode One: Jo and the Doctor visit the Master, now safely locked up in an island prison. Or is he? When the Doctor and Jo find themselves caught up in the mystery of the missing ships, and the creatures that emerge from the sea, they begin to wonder if the Master is up to his old tricks.

Sat 4 Mar 72 Episode Two: After his escape from the Sea Devil the Doctor tries to convince Captain Hart of the danger. There is a daring robbery at the Naval Base. Certain that the Master is involved, the Doctor pays him a second visit — and falls into the Master's trap.

Sat 11 Mar 72 Episode Three: Now completely under the Master's domination, Trenchard holds the Doctor prisoner. Captain Hart sends a submarine to hunt for the Sea Devils. Jo and the Doctor escape, and find themselves in even more danger.

Sat 18 Mar 72 Episode Four: Sea Devils attack the patrolling submarine. The Doctor persuades Captain Hart to investigate the prison, but arrives too late.

Sat 25 Mar 72 Episode Five: Frustrated by the Master in his attempts to make peace, the Doctor is held prisoner.

Sat 1 Apr 72 Episode Six: With the Naval Base in the hands of the Sea Devils the Doctor is forced to help the Master. After a spectacular battle, the Doctor and the Master reach a final confrontation in the Sea Devils' base.

1 Barry Letts' first meeting with the Ministry of Defence was in mid June 1971 when he had outlined the hope to do a "Naval serial" with shooting from 21 October. He hoped to include diving operations, a small landing by the Royal Marines and an air-sea-rescue with a helicopter

2 Saturday 10 July 1971: By the time the final script was delivered, the title had become *The Sea Devils*. In the camera script, Trenchard was described as "a middle-aged man, dressed in conventional country-gentleman clothes — tweed suit, old school tie". At the start of Episode Three, the stage directions indicate that "Doctor Who grabs [Clark's] wrist and applies a Venusian judo lock, so that Clark is helpless". At the climax of Episode Two, the Master was originally to have taken the gun from the chateau guard to threaten the Doctor with rather than using a knife; he was about to shoot when Trenchard enters at the start of Episode Three. At the start of Episode Four, having reached the Naval Base, "Doctor Who sits back, with his feet up and shows off, wiggling his toes". In Episode Five, the Sea Devil Base was described as "Not just a cave but a chamber with metallic walls, but there is a damp, disused, moulding and verdegrip — overgrown look about the place, and a subdued underwater kind of light... Some wet sea devils enter carrying a coffin-size pod-shaped container". When Ridgeway communicates with his crew using Morse, the message written down by Summers and shown to the rest of the submarine crew was "Keep them busy — we're coming in. Ridgeway"; originally it was Doctor Who rather than Ridgeway who shot down the Sea Devils as they entered the sub

3 Wednesday 25 August 1971: Plans were made to use an extract from *The Rack Collector*, an episode of *Cloggers* broadcast on 25 April

4 At the start of September, Letts arranged for himself, Terrance Dicks, director Michael Briant, production assistant Colin Dudley and designer Tony Snodden to visit the HMS *Reclaim*; Lt-Commander K G Lees replied saying that the best dates were Monday 20 and Tuesday 21 September, whereafter *Reclaim* was sailing to Falmouth and Scotland. The visit took place on Monday 20 at HMS Vernon,

the Royal Navy Diving School in Portsmouth, and a week later the Ministry of Defence gave permission for filming; the film crew were also allowed to shoot one underwater explosion for Episode Six

5 Thursday 21 October 1971: arriving on location, Michael Briant suddenly realised that the Sea Devils were naked and so the netting outfits were hastily arranged. Visual effects designer Peter Day and his assistant Len Hutton devised the Sea Devil gunk from flash wool, gunpowder and aluminium disks

6 Tuesday 26 October 1971: The motor boat *Vero Lynn* was used for Robbins' boat while Home's Launch transported the crew and acted as a camera platform. Stuntman Mike Stephens devised to play the Sea Devil, while Terry Walsh and Stuart Fell doubled Pertwee and Manning climbing the fort ladder.

7 Wednesday 27 October 1971: Whitecliff Bay was owned by Bembridge Caravan site. The original plan had been for two Marine abseilers from R Company, RMB Eastney to double for Jon Pertwee and Katy Manning as they descended to the beach. While filming the minefield sequence, at 3pm Pertwee badly bruised his ribs when he fell on a "six inch metal tube" — the sonic screwdriver prop — which was in his breast pocket when he hurled himself onto the fake barbed wire

8 Thursday 28 October 1971: Bembridge Sailing Club was owned by Lord Brabazon; it had been planned to film the opening of Episode One here with Jo meeting Robbins on the beach, and the pair then being joined by the Doctor who has been water-skiing. Fell doubled Manning on Robbins' bike. The craft in the chase scene were hired from Brealby Smith Speedboats

9 Friday 29 October 1971: The Victorian folly Norris Castle was owned by an elderly Grand Dame; Pertwee was fascinated by the antiques there and borrowed a book on 11th century recipes to help his wife with a cookery book she was writing. Major Coventry provided a horse to be ridden by a Havoc stuntman

10 To help design the model submarine, Peter Day and Jack Kine were allowed to visit

Admiralty House to study plans of nuclear submarines — and found that, since they did not have suitable security passes, they were unable to leave at first. The model was made from polystyrene with plastic kit parts from Woolworths, and filmed over two days at the Television Centre Puppet Theatre; it was never in a real tank of water, the ocean being simulated by lighting effects

11 Late rewrites on Episode One included Jo and the Doctor discussing the Master in Trenchard's office, the Master and Trenchard debating the sinkings, the scenes with Clark and Hickman on the fort (originally an oil rig), and Hart checking the Doctor's pass. Changes to Episode Two included Hart hearing from Jane that the Doctor and Jo were missing, and the Master summoning the chateau guard into his room. Much of the material about the submarine was rewritten in Episodes Three and Four (largely conducted on Thursday 11 November), along with the Doctor's escape from the Master's cell in Episode Three. Other changes to Episode Four included the Sea Devil attack on the chateau and the Doctor in the diving bell. The script for Episode Six was also adjusted so that the Master and the Doctor should refer to "Eocene bases" and "Eocene friends" although these references were dropped on recording

12 Studio recording was generally performed in story order; the exceptions were Episode Five which was recorded on a set-by-set basis (Sea Devil's Base, Hart's Office, Base Corridors, Prison Area and Submarine) while the Sea Devil Base scenes were recorded together in Episode Six. Recording for Episodes Three and Four had been planned for TC1. Monday recordings ran 8.00pm to 10.00pm while Tuesday recordings began at 7.30pm. It was usual for all the major film sequences to be transferred to videotape at the end of the evening after the live recording

13 Monday 15 November 1971: The two establishing shots of the Chateau were colour photocaptions of Norris Castle

14 Backing Track, heard on the radio, was the B-side to Johnny Reggae, a Jonathan King-penned hit by The Pigeets from 1971

15 In editing, Episode One lost a short group of shots of the Master on his rowing machine as Trenchard guided the Doctor and Jo to his cell. In a later scene in Trenchard's office, three cuts were made to remove Wilson showing Jo and the Doctor in, the Doctor evading Jo's questions as to why they came to see the Master by saying that he thought they would enjoy "a trip to the seaside", and also when Jo asks "Won't they ever let him go?" The Doctor replies "After all he's done". Episode Two lost the Doctor commenting that Clark should be in hospital, and some dialogue to Jo about the Sea Devil he encountered being "a related species" to the cave creatures. A whole scene in the Master's cell was also removed; in this, the Master tells the governor that if he cannot persuade the Navy to part with the equipment they need, then they will have to steal it to prevent further loss of life

16 Monday 21 February 1971: The BBC Schools programme Television Club: Putting on a



"Row, row, row your boat gently down the stream... Stream? Why, that's an anagram of" — BBC

Show 2 was broadcast. The programme had a lengthy film report from presenter David Freedland at the model shooting for the submarine and in TCB for the recording of Episode One. Snoadon, effects assistant John Friedlander and costume designer Margaret Fletcher were interviewed

● The score for the serial was to have been provided by John Baker of the Radiophonic Workshop, but when he was taken ill the task was handed to Malcolm Clarke. Clarke was able to view Shibada tapes of the rough episodes during December, and created his 53-minute score using the Delaware PCS-3

● Saturday 4 March 1972: Because of the widespread power cuts, Episode Two's broadcast was preceded by a two minute sixteen second resume of Episode One at 5.40pm

● Wednesday 17 May 1972: The Purchased Programming Department informed Barry Letts that "The Director of Public Relations (Navy) has informed me that they consider the publicity derived from [The Sea Devils] was

sufficient for them to recommend that any royalty fees be waived."

● The Sea Devils was sold to Australia in 1972, Hong Kong in 1973 and Canada, Singapore, Gibraltar, the Philippines and Saudi Arabia in 1977. New Zealand screened it in November 1985 and November 2000

● Tuesday 20 February 1973: An Audience Research Report was produced for the repeat compilation based on 117 viewers' comments; the reception was mixed since the audience had seen the story before and so felt it lacked excitement. While there was praise for Delgado and Pertwee, reaction was mixed over the Sea Devils ("too pathetic for words" or "most effective monsters")

● Sea Devil miniatures have been issued by Fine Art Castings in 1985, FASA in 1986 and Harlequin from 1997 to 1999. The 1972 poster was produced by Personality Posters; the same image was used on a Slowdazzle poster in 1996, the same year a Eurodesign Print for the story was marketed. Danbury Mint issued a

pewter Sea Devil in 1995 while a kit appeared on the UK market in 1996. Dapol released a Sea Devil figure in 1998, while the video cover art was issued by Slowdazzle as a postcard in 1999. The incidental music was included on the BBC Music CD Doctor Who at the BBC Radiophonic Music - Volume 2: New Beginnings in May 2000

● The Sea Devils has been shown in episodic and compilation forms on UK Gold since April 1993 and on BBC Prime during 1996. The serial was released on video in September 1995 with a cover by Colin Howard. The BBC retain 13 copies of the converted Episodes One to Three and the 625 line Episodes Four to Six

● Cast: June Murphy 3rd Officer Jane Blyth and Hugh Fletcher Hickman [1] were omitted. Extras omitted were Stuart Fell Castle Guard; Philip Weston, Brian Gilmar Nurse; Alan Soliers, Derek Ware Stuntman/Sailor; Alan Chitt, Billy Horgan Stuntmen/Sea Devils. Credits: Tony Miller was in charge of Sound on Episodes One to Four (credited on One and Six) while Colin Dixon supervised Episodes Five and Six (credited on Six).



The Doctor makes good his escape from Trenchard and his guards © BBC

The Mutants

There Are More Questions Than Answers **BY JONATHAN MORRIS**



Ky and the Doctor explore the caverns of Solos. © BBC

empire-builders and the heroes are the wronged natives. It embraces the birth of the counter-culture, what lazy researchers call "Flower Power", an obsession with spiritualism, environmentalism, and wearing far too many beads. And it features that peculiar brand of low-maintenance psychadelia that the BBC adopted in the early 1970s in order to justify the new colour license fee.

In other words, it is very, very groovy. But it's always rather peculiar to watch a Jon Pertwee story, as I grew up with these tales through the books. It's odd how the stories always seem so much slower and laborious because of the amount of waffle Terrance Dicks excised from his novelisations.

On the other hand, though, you get to see the monsters; in this case, the staggering Mutts, which so successfully distort the human body shape that it's difficult to believe that they contain John Scott Martin. And you can see the actors, most of whom seem to have been employed under some sort of international exchange programme - one wonders whether Michael Sheard spent six weeks appearing in a Soviet sci-fi show in return for George Pravda. You also get to see the dangerous-looking explosions - particularly on the two occasions that George Pravda is forced to lean over a desk primed to detonate - and the beautifully-achieved effect of Super-Ky gliding down spaceship corridors. And most of all, you have Tristram Cary's gorgeous, scintillating incidental music; a bizarre, space-rock score performed on vintage Moog synthesisers - well, they were state-of-the-art synthesisers at the time - which sounds like the missing link between Wendy Swithhead On Bach Carlos, Rick Wakeman, and traffic-cone-arena Kraftwerk.

The Mutants is also the first proper Doctor Who story of the 1970s. It is vibrant, imaginative and fun, whereas all of those preceding it - where the Doctor works for the army - were rather drab, serious and lacklustre, with green-grey monsters fighting green-grey soldiers in a green-grey power station. With The Mutants, Doctor Who gets back to doing what it does best - fantastic, colourful, adventures in time and space. Colony in Space and The Curse of Pelidon are the first buds of hope, but with The Mutants you can see Doctor Who flowering again.

The other unusual thing about The Mutants is that it is actually

he past is a foreign country", as the saying goes, and pasts don't come much more foreign than the 1970s; a strange unworlly place, with garish, ill-fitting clothes, chunky spectacles, and powerful trade unions. Being born too late to have experienced it all first-hand, the 1970s is a foreign country that I can only learn about through books and television programmes. I don't watch 1970s Doctor Whos out of nostalgia, but out of historical curiosity.

The Mutants is a profoundly dated piece of television. And that is what is so great about it. It's obviously part of the same era as Bowie on Top Of The Pops, Low Thy Neighbour and Monty Python's Flying Circus. It even opens with a ragged, panting "It's...!" man! It's informed by post-colonial guilt, where the villains are the

OWN ARCHIVE

DWM 230

COMMISSIONING

Thu 20 May 71 Independence Episode 1 commissioned for Wed 16 Jun 71; delivered Fri 2 Jul 71
Wed 4 Aug 71 Independence Episode 2 commissioned for Fri 27 Aug 71; delivered Thu 26 Aug 71
Fri 3 Sep 71 Independence Episode 3 commissioned for Mon 20 Sep 71; delivered Fri 1 Oct 71
Fri 1 Oct 71 Independence Episodes 4 to 6 commissioned for Mon 18 Oct 71; delivered Mon 25 Oct 71

PRODUCTION

Mon 7 - Tue 8 Feb 72 Western Quarry, Northfleet, Kent (Solos Surface)
Wed 9 - Thu 10 Feb 72 Stone House Farm Caves, Frindsbury, Kent (Cave Mouth)
Fri 11 - Sat 12 Feb 72 Chiselhurst Chalk Caves, Chiselhurst, Kent (Caves)
Mon 28 Feb 72 Television Centre Studio 4: Episode One
Tue 29 Feb 72 Television Centre Studio 4: Episode Two
Mon 13 Mar 72 Television Centre Studio 8: Episode Three; Hut and Clearing for Episodes Four & Five
Tue 14 Mar 72 Television Centre Studio 8: Episode Four
Mon 13 Mar 72 Lime Grove Studio E: Experimental Session
Mon 20 Mar 72 Television Centre Studio 4A: Experimental Session
Mon 27 Mar 72 Television Centre Studio 3: Episode Five; Radiation Chamber, Hyperion Fuel Store and Skybase Corridor for Episode Six
Tue 28 Mar 72 Television Centre Studio 3: Episode Six

RAID TIMES

Sat 8 Apr 72 Episode One: A mysterious summons from



Paul Whitson-Jones as the malevolent Marshal of Solos

➤ The Time Lords takes Jo and the Doctor straight into danger. Sat 15 Apr 72 Episode Two: Jo is a hunted fugitive on the poisonous surface of Solos. The Marshal blackmails the Doctor into helping him with his plans.

Sat 22 Apr 72 Episode Three: The Doctor hunts for Jo in the caves of Solos. In the shadows the mutants prepare to attack.

Sat 29 Apr 72 Episode Four: The Doctor and Sondergaard make an amazing discovery in the caves of Solos. Jo falls into the Marshal's trap.

Sat 6 May 72 Episode Five: The Marshal's plans for Solos go disastrously wrong. Can the Doctor save the doomed planet in time to save Jo's life?

Sat 13 May 72 Episode Six: The Marshal is on trial – with the Doctor as chief witness. But Jo and the Doctor's friends are the Marshal's prisoners. Will the doctor choose to reveal the truth about the Marshal's crimes?

about something. Doctor Who stories only ever had a point to them during the early 1970s; Doctor Who under Barry Letts was very much a forerunner for John Cullen's *Newsround*. Each story would explore a topical issue, whether it be entry into the Common Market or more esoteric concerns such as the ethics of war. Admittedly, it never did so to any great depth, but it did nonetheless present clear and justified arguments for the children.

The Mutants' case is simple and straightforward: why are we granting independence to our former colonies? Why are we granting reduced our own world to ash and clinker, what right do we have to impose our society onto others? Because the colonialists are ugly, sadistic and mad? Because the natives are brave

and resourceful – if occasionally a bit quick to take offense and squabble amongst themselves?

It's frustrating that the story poses difficult and complex questions but only gives easy answers. After all, if Earth is a poisonous slagheap, where are all the people supposed to live? And if the Marshall wasn't ugly, sadistic and mad, would he still be a villain? But it's nevertheless laudable that Doctor Who, at least for a while, wore its ideology on its sleeve. Nowadays, of course, a children's TV show would never dare to address a contentious political issue. Which is a great shame; television should have a point to it. Like it did in the early 1970s.

ARCHIVE EXTRA

➤ In the scripts, the Solonians were heavily inspired by Samurai warriors, with Varan carrying a Kukri-type sword and his bodyguard giving a samurai-type yell as he attacked the Doctor (who was referred to as "Doctor Who" throughout the script)

➤ Rehearsals for filming took place from Thursday 3 February 1972, with Terry Walsh training Jon Pertwee in karate on the morning of Saturday 5 February

➤ Saturday 5 February 1972: Sending the revised rehearsal scripts to Bob Baker and Dave Martin, Terrance Dicks also invited a submission for the next season: "Start thinking! Dr/Jo/Tardis stories, like this current one are wanted."

➤ Monday 7 February 1972: At 9.15am, Katy Manning stumbled on uneven ground and received a ligament strain in her right ankle

➤ Although filming at Frindsbury was cold and tiring, Jon Pertwee ensured that a group of

school children arrived to watch the shooting one afternoon. Shooting was delayed at times by the use of heavy tractors nearby. At the time, the country was being hit by power blackouts because of industrial action. Time was lost on one day because alarm calls failed to happen, while on another occasion shooting was taking place in Chiselhurst Caves when cast and crew found themselves plunged into total darkness. The map used by the Marshal was a genuine map of Chiselhurst Caves

➤ Studio recording times were 8.00pm to 10.00pm on Mondays, and 7.30pm to 10.00pm on Tuesdays

➤ Monday 13 March 1972: Recording overrun by five minutes because the sets had not been ready in time

➤ Tuesday 14 March 1972: Recording overrun by thirteen minutes due to a CSO failure

➤ Monday 20 March 1972: A 45 minute experiment session was held at Lime Grove in the 24 Hours studio at 6.00pm

➤ Tristram Cary's music score ran to 61 minutes, recorded in a ten hour session on Tuesday 25 April. The serial was dubbed by Monday 1 May

➤ Ratings for the serial saw a distinct drop for the series – partly due to lighter Saturday evenings arriving. In almost direct competition, ITV scheduled a new Ken Dodd variety show from ATV entitled *Funny You Should Say That*... which got high ratings

➤ The Mutants was sold to Australia in August 1972 (screened from September 1973 and repeated in 1986), as well as Hong Kong around 1973 and Canada, Singapore and the Philippines around 1977. BBC Prime screened the serial in 1996 and New Zealand repeated it from December 2000

➤ The BBC retain the NTSC tapes of Episodes One and Two and D3 recordings of the remainder

➤ In the Cast section, John Scott Martin Mutt was listed only on [5].

The Time Monster

All The Young Dudes **BY GARY RUSSELL**

DWM ARCHIVE

DWM 268

COMMISSIONING

Tue 25 May 71 The Daleks in London storyline commissioned for Mon 2 Aug 71; delivered Tue 3 Aug 71; new storyline as The Time Monster accepted Tue 28 Dec 71
Tue 28 Dec 71 The Time Monster scripts commissioned for Tue 1 Feb 72; Episode One delivered Wed 26 Jan 72, Episode Two on Wed 2 Feb 72, Episode Three on Sun 6 Feb 72, Episode Four on Tue 8 Feb 72, Episode Five on Sat 12 Feb 72, and Episode Six on Mon 14 Feb 72

PRODUCTION

Wed 29 Mar 72 Ealing Film Studios Stage 2: Lab Floor; Temple; Stairs; Limbo Black
Thu 30 Mar 72 Ealing Film Studios Stage 2: Kronos; Labyrinth; Crystal Chamber
Tue 4 – Wed 5 Apr 72 Swallowfield Park, Swallowfield, Berks (Newton Institute)
Thu 6 Apr 72 Stratfield Saye Park, Stratfield Saye, Hants ➤



Kronos: 'A demented parrot', apparently. © BBC Video

It's 1972 – class 2KS, Furze Platt Junior School, Maidenhead. In those days, before video, before UK Gold – heck, even before Target novelisations! – Doctor Who was an essential ingredient of school life. I mean, come Monday mornings, you weren't 'cool' unless you sat in the (inappropriately named) 'quiet courtyard' and nattered endlessly about the Doctor. And – be warned, for here's a revolutionary thought – it was a programme that all nine-year-olds watched avidly.

This was in the days when Doctor Who wasn't a 'cult' show; 'cult' usually conjured up images of Moonies or Charles Manson mumbling the lyrics to the Beatles' *Helter Skelter*. And we weren't 'fans' – they were those things that either went round and round and made the curtains blow, or were long-haired weirdos who screamed at Donny Osmond and David Cassidy. No, we were just viewers – plain and simple. Doctor Who wasn't even a 'British institution' back then; it was just a bloody good television programme in the prime of its life – clever, witty, scary and thrilling. It had a hero, the hero's girlie who screamed a lot, a bunch of army guys with guns, and slimy, tentacle monsters that could kill you with a touch, or



"I am the Master and obey me will you ... me. Oh. Oh knackers ... I'll get me coat." © BBC Video

point at you and you'd vanished. Or, in the case of *The Time Monster*, fly around like a demented parrot and drop big bricks on your head – well, that's what I thought happened at the end of Episode Six ...

I remember being far more concerned that said parrot avoided dropping the big bricks on the Queen's cat than the Queen herself, and was most upset that when confronted by the parrot turning into a big set of eyes (I got that bit, you see), neither he, nor (as I would have expected) Jo asked about the cat. I mean, bugger the Master and his silly TARDIS-that-

looked-like-a-computer! What about the cat?

But that summed up the *The Time Monster* for me, really. I mean, I was hooked – missing an episode of *Doctor Who* was unthinkable! – I still bemoaned the fact that I never knew what happened to the Ambassadors of Death, and I shan't tell you what was thought about the man at the Camber Sands Caravan Park who switched off the communal TV halfway through the last episode of *Colony in Space*. And yet, *The Time Monster* kind of got forgotten. When the *Radio Times* Tenth Anniversary Special was issued two years later, I didn't recognise the description of the story at all, bar the Atlantis bits – maybe my child's mind thought the first four episodes were one story about strange old men at a university, and then the Atlantis thing was a two-parter that I really enjoyed?

As the summer wore on and 30-odd boys and girls of 2KS discussed the good and bad bits of the stories (actually we loved everything – you do when you're nine – but some of the boys thought Jo was daft), I still fretted about the black cat. Alas, we never found out the fate of the poor moggie, and I confess that I spent much of the following summer – which always seemed pointless, as *Doctor Who* wasn't on – hoping to see the cat in the TARDIS the following year.

Then *The Three Doctors* happened – and, as much as I loved seeing the older Doctors (having a September birthday meant that I was the eldest in my class and so could proudly point out that I remembered the first one) and the marvellous Gell Guards (I didn't know that was their name until I suddenly gained a curious – and brief – love of *Weetabix* a couple of years later), there wasn't any sign of the cat. It sounds so daft now, but even into the first Tom Baker stories, I think, I still hoped that the cat would turn up.

I now own two cats. Neither of them have ever shown any intention of getting into a TARDIS and heading back to Atlantis to rescue their kitten kin. Indeed, they've watched *The Time Monster* only recently thanks to that odd BBC Master video box set tin thing – and they never even asked about the poor cat.

I still fret, though. I hope she's all right ...



Ingrid Pitt as the voluptuous Queen of Atlantis. She'll be all right when it sinks, then ... © BBC Video

➤ [Country Road], Mortimer Lane, Mortimer, Bucks (Woods); School Lane, Heckfield Heath, Hants (Road)

Fri 7 Apr 72 Old Church Farm, Hartley Witney, Hants (Roads); Stratfield Saye, Hants (Road)

Tue 25 Apr 72 Television Centre Studio 3: Episode One

Wed 26 Apr 72 Television Centre Studio 3: Episode Two

Tue 9 May 72 Television Centre Studio 4: Episode Three

Wed 10 May 72 Television Centre Studio 4: Episode Four

Tue 23 May 72 Television Centre Studio 3: Episode Five; End of Episode Four

Wed 24 May 72 Television Centre Studio 3: Episode Six; scenes for Episode Five

RADIO TIMES

Sat 20 May 72 Episode One:

Strange happenings at the Newton Research Institute. Is the extraordinary machine the mysterious Professor Thascales has built all it seems to be?

Sat 27 May 72 Episode Two: The Doctor learns of a danger to the entire Universe. A visitor arrives – a visitor from another age.

Sat 3 Jun 72 Episode Three: The Tardis comes under a strange attack and the Master nearly loses control of the Time Monster.

Sat 10 Jun 72 Episode Four: Trapped in their Tardises, the Doctor and the Master engage in a desperate battle of wits – which the Doctor loses. Or does he?

Sat 17 Jun 72 Episode Five: The Doctor follows the Master to Atlantis and Jo faces a very different sort of Monster.

Sat 24 Jun 72 Episode Six: The Master's rashness brings about the destruction of Atlantis and the Doctor's compassion nearly brings about the destruction of the Universe.

ARCHIVE EXTRA

➤ In preparing his story research, Robert Soman visited both Greece and Crete

➤ Thursday 30 March 1972: The crystal of Kronos was made from strips of normal window glass with glass drops from a chandelier company. Michael John Harris designed and made the Minotaur mask

➤ Tuesday 28 March 1972: Film rehearsals took place at Acton

➤ Wednesday 5 April 1972: Reading Evening Post covered the location shoot with 'Look Who's Here – Stratfield Saye is about to be exterminated' in which locals were warned about the explosions to be heard the next day. The *Basingstoke Gazette* attended the shoot the following day

➤ Friday 7 April 1972: An Episode One scene prepared for shooting in the afternoon had the Doctor and Jo in Bessie held up by a herd of cows supplied by Mr Hewitt of Old Church Farm

➤ Wednesday 10 May 1972: Recording overran by five minutes because of problems with the Kirby vest supporting Kronos

➤ Wednesday 24 May 1972: Recording overran by 53 minutes because of more Kirby vest problems and CSO issues

➤ Thursday 22 June 1972: Barry Letts complained to the *Radio Times* that the Brigadier's name had been abbreviated to "Stewart" in their cast list for Episode Six



➤ Dudley Simpson was booked to provide the music score on Monday 14 February; each pair of episodes had music recording with three musicians at Lime Grove on Monday 1, Monday 15 and Wednesday 31 May with electronic elements added at Maida Vale on Tuesday 2, Wednesday 2, Tuesday 16, Wednesday 17 May and Thursday 1, Friday 2, Saturday 3 and Monday 4 June. Dubbing was completed on Friday 8 June

Back at the lab, the Doctor contemplates his future: "A whole magazine devoted to me? How splendid!" © BBC Video

➤ The story was screened on BBC Prime in 1996 and repeated in New Zealand in December 2000. November 2001 saw BBC Worldwide release *The Time Monster* as part of the limited edition *Master Tin Set*.



Saturday Night's Alright For Fighting

As three of a kind squabble their way to the top of the ratings, changes are afoot behind the scenes.

Andrew Pixley takes us through Season Ten, Doctor Who's anniversary year, as celebrations turn to comiserations when the fledgling flies the coop and the UNIT family begin to drift apart ...

With only a week's break after completing recording on *The Time Monster*, Jon Pertwee, Katy Manning and a film crew under producer/director Barry Letts travelled to Tillingham Marshes on Tuesday 30 May 1972 to start shooting location sequences for *Pepshow* – planned as the second serial of Doctor Who's tenth anniversary season. During June, Pertwee recorded further editions of the Sounds Familiar radio quiz while rehearsals progressed on the serial. Given the structuring of Robert Holmes' story, Letts opted to attempt a new experiment in his studio recordings; all the scenes set in the Indian Ocean for all four episodes would be recorded on the first pair of studio days, leaving the second studio session exclusively for the serials' scenes set on Inter Minor. This final recording before the summer holidays was attended by a film crew for *Looking In*, a special edition of the *Tuesday Documentary* which was celebrating 50 years of the BBC. Taping completed on *Pepshow* on Tuesday 4 July, a few days before Pertwee's fifty-third birthday, and the regulars departed for their summer break. In the meantime, Nicholas Courtney took on other television work including an episode of *Doomwatch* (*Course of Death*) recorded on Friday 2 June.

At the end of June, Bob Baker and Dave Martin were commissioned to write *The Three Doctors* and Malcolm Hulke was starting to deliver his scripts for *Frontier in Space*. Although *The Time Monster* had brought the ninth season of Doctor Who to a close on Saturday 24 June, devotees were treated to the first BBC screening of the 1965 *Aaru* movie *Dr Who and the Daleks*, starring Peter Cushing, the following Saturday. The colourful cinema adaptation of the original 1963 Dalek story aired in the *High Adventure* slot, promoted by truncated versions of the Dalek cinema trailer in the preceding week.

During July, Baker and Martin continued to craft their extravagant ideas for the three Doctors story into scripts which now carried the title *The Black Hole*, and Terry Nation's scripts for *Destination Daleks* were arriving on the desk of script editor Terrance Dicks. The first filming for the next production block actually began in mid-August with model filming for what was now entitled *Frontiers in Space*. Letts was, as usual, away on leave during August, enjoying a well-earned rest after 11 hectic months. During August, BBC1 also scheduled *Daleks – Invasion Earth 2150AD* in *High Adventure* on Saturday 19 August; both this film and its predecessor got excellent ratings of around ten million.

Doctor Who was enjoying immense popularity, despite only being on air for six months. Personality Posters issued a pin-up of Pertwee (which had to be withdrawn and replaced at the actor's request) and Michael Stanfield produced more jigsaws, as well as asking for licences on other products. Most significantly, editor Richard Henwood of Target Books found copies of the three Doctor Who novelisations published in the 1960s and optioned them to launch his new children's book range.

Principle shooting for the new production block started on *Frontiers in Space* on Sunday 10 September on London's South Bank, while later the same week, the anniversary series – now entitled *The Three Doctors* again – was formally announced; ideally, the celebration story would have been recorded first but Patrick Troughton's availability ruled this out. After a year's gap for the first time since 1965, the *Dr Who Annual 1973* was published by World Distributors, carrying a year on its cover for the first time. Behind the colour photo cover of

Pertwee could be found stories with Jo, the Master and UNIT as well as a skirmish with monsters called Kelads!

Recording on Roger Delgado's only appearance for the anniversary season – now entitled *Frontier in Space* again – ran through October and concluded at the start of November; for both this and *Carnival of Monsters* (the new title for *Pepshow*), a new arrangement of Ron Grainer's famous theme tune was used, realised by Paddy Kingsland at the BBC Radiophonic Workshop on a piece of equipment known as the 'Delaware'.

By now though, there were last minute changes on the 'three Doctors' story; William Hartnell had already proved to be in poor health suffering from arteriosclerosis, and had his contributions reduced to a single day of filming which would be played back on monitors. Also Frazer Hines was unable to recreate his role as Jamie because of his commitments to the soap opera *Emmerdale Farm*, meaning that his part was given to John Levene as Sergeant Benton. During mid-October, Letts and the production office started to press for the fourth New Year *Radio Times* cover in a row to showcase Pertwee,

DOCTOR WHO WAS NOW ENJOYING IMMENSE POPULARITY, DESPITE BEING ON FOR ONLY SIX MONTHS OF THE YEAR



Jon Pertwee in the make-up chair for *Frontier in Space*.

Troughton and Hartnell – united for the anniversary.

Past stories were the focus of attention on Friday 3 November when Henwood contacted the production office and asked if Target could rejacket the Hartnell novels with illustrations featuring Pertwee's Doctor, and to seek permission to have a series of Pertwee serials novelised to continue the range. While the first request was denied, the notion of adapting scripts into books appealed in particular to Dicks. By now, both Letts and Dicks were looking to move on from Doctor Who; Letts had expressed an interest in creating a series about the Royal Navy after production of *The Sea Devils*, but this was too similar to another new BBC series *Worship*. In late 1972, Dicks developed a format entitled *Moonbase 3* for an anthology set in a lunar colony in the year 2003; to be produced by Letts, this would be a co-production with 20th Century-Fox and ABC in America. Letts and Dicks wrote a pilot script and the other episodes were commissioned from mid-December 1972; the plan was to record the six editions of *Moonbase 3* over the summer of 1973.

Shooting on *The Black Hole* (which had swapped titles again) started early in November, with Hartnell giving what would be the final performance of his career at Baling film studios on Monday 6 November. The same

week, *Carnival of Monsters* was previewed on *Looking In* on Tuesday 7 November and Pertwee released *Who is the Doctor?* – a novelty single in which he spoke lyrics written by David MacIver over a glam-rock version of the Grainer theme – on Friday 10; the actor promoted this with an interview on *Late Night Extra*. Rupert Hines produced the single for Purple Records, though it failed to make any immediate chart impact.

As with the previous year, a compilation repeat was planned for Christmas and this time *The Sea Devils* was selected for Yuletide editing in mid-November. *A Sea Devil* was to feature – alongside the Daleks, an Ogron and a Draconian (as yet unseen by BBC1 viewers) – at a BBC Visual Effects exhibition at the London Science Museum at the end of the year, and the events was promoted as Peter Purves met several rather static monsters on *Blue Peter* on Monday 27



Left: Katy Manning on location for *Planet of the Daleks*, her penultimate story as Jo Grant. Below: Jon Pertwee and one of his many motorcycles – his love of vehicles would be put to good use in the following season ...

November. At the end of November, Robert Sloman was commissioned for *The Green Death* – an ecological thriller which would feature UNIT – and the edited tapes of *Corniool of Monsters* were viewed back. Internal reaction to the ‘Delaware’ version of the theme was poor, so the 1969 arrangement was retained for *The Three Doctors* (the title for which had now been settled on) and plans were made to dub this back onto both *Corniool of Monsters* and *Frontier in Space* in the new year.

The theft of a Dalek from outside the offices of Purple Records made the news on Tuesday 5 December, but did nothing to stimulate sales of Pertwee’s novelty single. *Doctor Who* also received coverage in the news on Thursday 7 when papers such as *The Times* and *The Daily Telegraph* promoted the Visual Effects Exhibition which opened that day, and *Notionline* ran a film report on the event. Visitors through to Sunday 10 June at the Science Museum were able to see various monsters and buy a special ‘TARDIS commander’ badge.

The scripts for *The Green Death* started to arrive during December; by now it had been decided that the character of Jo Grant was to be written out. Katy Manning had been with the series for three years, and it was mutually agreed that it was time for her to move on. No specific companion featured in Malcolm Hulke’s *Bridgehead from Space*, the first potential storyline for the next season, which was delivered in mid-December.



THE PRODUCTION OFFICE WERE HAVING PROBLEMS CREATING A NEW COMPANION TO REPLACE JO

Discussions regarding a *Doctor Who* stage play were again in the air, with David Cardwell of Dimension Productions chasing up the possibility of a Summer revue or Christmas show at the start of March; Letts responded that he was agreeable if the play was done in the style of the television series and agreed to supervise the production. The first serial for the next season – now entitled *The Time Survivor* – was also rapidly given the go-ahead from Holmes, with ‘Smith’ now being fleshed out fully as Sarah Jane Smith – a no-nonsense, resourceful journalist who further diminished the Doctor’s links with UNIT.

Pertwee started recording the fourteenth season of *The Navy Lark* on Sunday 11 March, the day before filming began in Wales for Manning’s swansong, *The Green Death*; the atmosphere during production was very emotional because the regular cast and crew had all become very close, and Manning’s departure was particularly upsetting for her co-star. Continuing to accumulate stories for the following season, Dicks commissioned the new annual Dalek story from Terry Nation in late March. With no firm decision on the stage licences for *Doctor Who*, Peter Oyston of *The Duke’s Playhouse* in Lancaster contacted Letts on Friday 6 April to say that he was still keen to pursue a stage play for Christmas 1973 and proposed it should be written by one David Pownall.

As with the previous year, ITV adopted largely networked programmes against *Doctor Who* in April, with specials such as *The Julie Andrews Hour* and *The Mike and Bernie Show* (while other regions ran repeats of *The Persuaders*); this was followed in June by *The Ralf Harris Show*. However, the lure of the Daleks again boosted audiences by several million and, overall, the ratings for the year were again half a million up. The show and its star were hugely popular; Pertwee now had his own fan club run by Stu Money, and the DWFC Mog was going strong – though the show’s star was irked by its coverage of his predecessors.

During production of *The Green Death*, Letts finally found his replacement for Manning in a young Liverpool actress called Elisabeth Sladen; the actress immediately gelled with Pertwee and attended her first costume fittings for Sarah on 25 April. By now, Letts was also booking the regulars on *Moonbase 3* which started filming at Ealing Studios in late April. *The Green Death* ended on a tearful note with its final recording on Monday 30 April as both Katy Manning and Jo Grant departed. It seemed clear that UNIT’s days were numbered, and with more adult science-fiction fare already underway, those at the show’s helm were also contemplating a parting of the ways ...

Wednesday 27 December saw BBC1 broadcasting both the compilation repeat of *The Sto Devils* and a trailer for *The Three Doctors* which used the Delaware version of the theme. Pertwee, Troughton and Harnnell featured together on the cover of the *Radio Times* on Thursday 28 as the listings magazine posed the question ‘Which Doctor is Who?’ to lead into an article about the show’s first decade. The same day, Pertwee recorded another guest appearance on *Bruce Forsyth* and the *Generation Game*.

The three stars of *The Three Doctors* were interviewed by *The Sun* on Saturday 30 to tie in with transmission of the first episode. In its anniversary season, *Doctor Who* maintained its 5.50pm slot – with ITV back into chaotic localised programming. LWT opted for either *Sale of the Century* or *Doctor at Large* while other regions aired Bonanza, *Torzon* and *Ripride*. The multi-Doctor gimmick was even more potent than the Daleks, with over ten million following the series rather than watching ITV. The press gave their plaudits on New Year’s Day 1973 with Matthew Coady of the *Daily Mirror* commenting on the show’s feeling of nostalgia while Richard Last of the *Daily Telegraph* congratulated the cast for playing the fantasy as if it were real.

Pertwee and Manning were back at work on the location shoot for *Planet of the Daleks* (as *Destiny Daleks* had once again become known) on the second day of the New Year. As well as supervising the scripts for *Moonbase 3* (including two from former *Doctor Who* writer John Lucarotti), Dicks continued to line up storylines for *Doctor Who*’s eleventh season. Brian Hayles was commissioned for *Return to Peldano*, a sequel to his previous tale, in mid-January, followed by a four-part outline called *The Automaton* from Robert Holmes on Tuesday 16 January, and then *Timecop* – a revised version of *Bridgehead from Space* – from Hulke the next day. Target were also gearing up for their launch, providing cover roughs from artist Chris Achilleos for the three reprints on Wednesday 10. Meanwhile, a relaunch by Polystyle meant that the *Dr Who* strip was knocked off the front cover of their revised title, *TV Action*, a far more thriller-orientated comic.

Wednesday 10 January saw Pertwee taking time off from rehearsals on *Planet of the Daleks* to join Troughton on *Pebble Mill* at One where they were interviewed by Tom Coyne and promoted the anniversary serial. Two days later,

The Three Doctors

Yesterday Once More **BY GARY GILLATT**

DWM ARCHIVE

DWM 260

COMMISSIONING

Tue 27 Jun 72 The Three Doctors (working title) scripts commissioned for Mon 17 Jul 72 (Episode One) and Thu 17 Aug (remainder); Episode One delivered Mon 17 Jul 72, Episode Two on Mon 21 Aug 72, Episode Three on Thu 24 Aug 72, and Episode Four on Fri 25 Aug 72

PRODUCTION

Mon 6 Nov 72 Ealing Film Studios
Stage 3A: Black Void
Tue 7 Nov 72 Summerfield Bungalow, Rickmansworth, Bucks (Cottage); Spingwell Reservoir, Rickmansworth, Bucks (Sanctuary); Harefield Line Works, Rickmansworth, Bucks (Omega's World)
Wed 8 Nov 72 Harefield Line Works (Omega's World)
Thu 9 Nov 72 Harefield Line Works (Omega's World); Summerfield Bungalow (Garden)
Fri 10 Nov 72 Haylings House, Denham, Bucks (UNIT HQ)
Tue 14 - Wed 15 Nov 72 Television Centre Puppet Theatre: Model Filming
Mon 27 Nov 72 Television Centre Studio 11: Episode One; Time Lords for Episode Three
Tue 28 Nov 72 Television Centre Studio 11: Episode Two; Time Lords for Episode Four
Mon 11 Dec 72 Television Centre Studio 6: Episode Three; Omega's Stronghold and Corridor for Episode Two
Tue 12 Dec 72 Television Centre Studio 6: Episode Four

RADIO TIMES

Sat 30 Dec 72 Episode One: A streak of "space lightning" leads for Earth from a distant galaxy, bringing with it a strange new enemy for the Doctor. The Time Lords, themselves under attack, are powerless to help. But perhaps the Doctor can help himself...
Sat 6 Jan 73 Episode Two: With his "other self" besieged in the Tardis by the "hunting organism", the Doctor, with Jo, passes



I've just watched The Three Doctors. And I'm sorry to tell you that it really isn't very good.

I have no doubt that the brief return of William Hartnell and Patrick Troughton to the series was, in 1973, officially The Most Exciting Thing Ever. But it's upsetting to see Hartnell struggling to perform when so obviously laid low by illness. Only when he barks the command "Well stop dilly-dallying, and cross it!" do you have some sense of the great power and presence he once brought to the Doctor. With Patrick Troughton providing his usual masterclass in controlled and intelligent acting, it is this story's nominal star, Jon Pertwee, who suffers the most in comparison.

The Three Doctors is no more than an excuse to bring these actors together - and once that is achieved, it has no idea what to do with itself. Parts Two and Three are spent trying to find things to occupy the Doctors until mad Omega finally tells them what he wants. At one point, Dr Tyler literally runs round in a circle; the Doctor does some magic tricks to pass the time; the Time Lords clump about some intergalactic call centre, reading notes from oversized coffee filters while complaining that nothing much is happening. Anyone who claims that The Deadly Assassin was the story to strip the Time Lords of their ethereal majesty is being very kind to The Three Doctors.

There's nothing sophisticated about this adventure, which is why we know it now as only a string of catchphrases: "Liberty

"I believe I can fly. I believe I can touch the sky!"
And who are we to argue with Omega? © BBC

Hall", "dandy and a clown", "pretty sure that's Cromer". Some Doctor Who stories grow up with you, as one finds new levels and meanings to explore. The Three Doctors is just too simple-minded for that.

"Enough! There is no way he can help us, but he has given me an idea..."
"What can we do, Lord President?"
"Show his earlier form. Show me the last week of November, 1981"

The Three Doctors is very good, and certainly the best of the old stories I've seen so far. Everyone at school agrees.

The good thing about this Five Faces of Doctor Who season of repeats is that it lets you see things you thought you'd never get a chance to see. The Time Lords are just as good as I thought they would be, but Gallifrey looks better in the comic strips. Jon Pertwee's Doctor is great, but I think Patrick Troughton's Doctor is the best.

I like Omega, but why does he have old TV sets stuck in the wall of his palace? If he's all-powerful, surely he can do better than that? And if he's never taken his mask off, why does he have a big mirror?

My brother says that you come to realise that all Doctor Who looks a bit naff. I know I'll never think that.

"Hold it there. This still isn't suitable."
"What more can we do, Lord President?"
"Go back further. Show me his first review. Access August 1979"

Doctor Who and the Three Doctors is just amazing, and my favourite story of the six that I've read so far. It wasn't as hard to read as some of the others, like the one about the Cave Monsters or the one with the Wirrn.

The bits I really like are in Omega's special domain, where he has a big castle and can make things appear and disappear. The Time Lords are really brilliant, too.

I think I've got all the Doctors worked out now. There's the really old one, the less old one, then the old one, then my one. The best Doctor is certainly Doctor Three. Doctor Two is really annoying and doesn't take things seriously enough. Doctor One is really mean and, in that book with the Daleks where the man tears his jacket, he is very nasty to everyone.

No, Doctor Three is the best. I like the way that Doctor Three thinks everything is serious, because it all seems much more exciting then. Doctor Who isn't something to joke about.

I love Doctor Who and I love Doctor Three the most. I wish I could see this adventure on the TV. I bet it's really good.

"That's it. We've found our level. Cut it there, please."

ARCHIVE EXTRA

● Thursday 3 February 1972: During production on The Mutants, Bob Baker and Dave Martin wrote to Terrance Dicks indicating that they hoped to attend the last couple of recordings, and looked forward to devising a new serial during the summer. Since Dicks had discussed the notion of a story with three Doctors in it, the duo declared "As you know we are not very good at storylines but there is an idea we had on our last trip... on the train that is". The attached proposal was entitled Deathworld and was a suggested season opener in which the Doctors would

meet up outside time in an afterworld like Hades. Episode One would start like Ingmar Bergman's film The Seventh Seal with a game of chess in which Death is playing the "High King" (or President) of the Time Lords. "In this game Death takes the King - not sporting, but that's Death..." observed the writers; this action caused an accident in the Doctor's lab, vapourising himself and Jo who find themselves in Limbo to be faced by one of Death's many manifestations. The Doctor was allowed to enter the Underworld by the Time Lords as part of a super initiative test; he is

the Judas goat in a power struggle between the Time Lords and a Federation of Evil which aims to overthrow them. The Time Lords enter into a gamble with Evil that the three Doctors fighting on their behalf is better than all-out interstellar war. In Episode Two, the Doctors try to determine why they are in the Underworld and realise that they must pass tests in which they are menaced by the Four Horsemen, Zombies and Demons. The Doctor realises all these figures are connected with Death. In Episode Three, the combined efforts of all three Doctors make an escape attempt,



"Wibble wobble, wibble wobble!" A Gel Guard. © BBC

with the "Doctors Hartnell and Troughton" sacrificing themselves so the Pertwee Doctor and Jo can escape ("Thus we have the two older Doctors appearing briefly in Eps One, two and Three but figuring more largely in Four"). In the final episode, the interaction between the three Doctors was to provide light relief from the struggles; also, not all of Death's monsters were terrifying, with some like the giant Polyphemus being blundering and stupid. The writers saw similar elements to *The War Games* with "baddies" from different cultures – from "Goddess Kali to Spiderwoman" – fighting the Doctor as different guises of Death.

● Thursday 13 April 1972: Dicks wrote to Baker and Martin to indicate that the "three Doctors" idea was on, but that William Hartnell would only be available for a few hours at Ealing so his appearance should be minimal, maybe as an "enigmatic figure" brooding over the whole serial. Troughton was keen to be involved, and other previous companions such as Frazer Hines were being considered. Dicks asked the writers to start at once on an outline along these lines.

● Thursday 18 May 1972: Dicks wrote to Baker and Martin regarding a draft script for the serial; he particularly liked the concept of the anti-matter universe, the villain Ohm, its fungus servant, and the first meeting of the Doctors. However, much of the content – "mass suicide, corpse filled morgues, lumbering ghastly zombies and meat-eating fungus" – was more suited to Hammer films, and Dicks felt that a formal script conference was needed prior to commissioning in June.

● Wednesday 26 July 1972: Dicks thanked Baker and Martin for the revised story breakdown which was still a bit vague. The script editor asked that a good role be added to all

episodes for the Brigadier. A romantic interest between Jamie and Jo was suggested. Dicks liked the idea of there being three Ohms in Episode Three – one for each Doctor to confront. Dicks also asked for a "moment of charm" – a scene which Pertwee would enjoy playing. The notion of the anti-matter world being inside a black hole was inspired by "Death Traps in Space", a Times article about black holes by Bryan Silkock from 16 July 1972.

● Monday 21 August 1972: Dicks thanked the writers for Episode Two, commenting that Jamie's dialogue should be more English rather than Scots. The script editor suggested an alliance between Jo and Jamie in the final two episodes where they could discuss the failings of their respective Doctors and set off on a scheme of their own in which Jo is more independent than Jamie. Jamie was still present in the Drama Early Warning Synopsis for *The Three Doctors* issued on 14 September 1972.

● The designer was Roger Liminton who had worked on *Carnival of Monsters* a few months earlier. Costume designer James Acheson had also worked on *Carnival of Monsters* after starting out on *The Mutants*; Michael John Harris had supervised visual effects since *The Evil of the Doleks*; and this was Ann Rayment's first Doctor Who as a full make-up supervisor.

● Dicks' rewrites placed all the "Doctor Three" (Hartnell) sequences on film, with his transportation described as a "transparent bubble containing the unmistakable figure of Doctor Three... [he] flicks up his transmitter lid – it looks like an old-fashioned snuffbox".

● Rehearsals at Acton began on Wednesday 15 November; neither Laurie Webb nor Stephen Thorne were required until the second block. Patrick Troughton arrived at rehearsal reading *Transcendental Meditation* and Katy

Manning and Nick Courtney waited nervously to see if Jon Pertwee would get on with him.

● Thursday 9 November 1972: Dicks sent the revised scripts to Baker and Martin, saying that a contractual mix-up had meant that Frazer Hines was no longer available so Benton had taken over Jamie's role. Hartnell's role had been minimised again; the actor had hoped to attend a recording but his schedule was now down to one day at Ealing again.

● The Omega mask and Gel guards were made by freelancer Alistair Bowtell.

● Incidental music for Episodes One and Two was recorded on 18 December while that for the final two episodes was taped on 27 December. Dudley Simpson used three musicians for the score at Lime Grove's music studios. Electronic elements were added at the Radiophonic Workshop on 19, 20, 28 and 29 December.

● Australia purchased the story in June 1973 and screened it uncensored; New Zealand broadcast it from October 1975, January 1986 and December 2000. BBC Prime screened it in 1996.

● The original cover for *Doctor Who* – The Three Doctors was by Chris Achilleos and appeared in Titan Books' *Doctor Who Portfolio No 1* in 1986. The 1978 edition had artwork from Jeff Cummins and was latterly numbered Book No 64. Alistair Pearson provided the covers for the BBC Video and Target reissues in August 1991. Harlequin released an "Omega Guard" in 1998 and Omega in 1999. A Colin Howard postcard appeared from Harlequin in 1999.

● On Wednesday 7 November 2001, Katy Manning, Barry Letts and Nicholas Courtney recorded a DVD commentary for the serial in Dubbing Theatre Y, Television Centre. The Three Doctors is set for DVD release during 2003.



Inside the spaceship: The Doctor (a clown) and the Doctor (a dandy) argue amongst himself. © BBC

through the Black Hole in Space, and arrives in the strange world of anti-matter.

Sat 13 Jan 73 Episode Three: Transported through the Black Hole in Space, the Doctor's "other self" joins him in the anti-matter world. Both Doctors risk their lives – or rather life – to oppose the will of Omega, the seemingly all-powerful being who has kidnapped them. Sat 20 Jan 73 Episode Four: The "original" Doctor joins his fellows in Omega's world. All three Doctors take a desperate gamble to defeat Omega, with cosmic annihilation as the price of failure.

Carnival of Monsters

Monster Mash BY GARETH ROBERTS



The Doctor and Jo go in search of some decent photos from this story. Best of luck ... © BBC Video

Herewith, ten good reasons to love *Carnival of Monsters* (as if you needed them):

1. It's the real beginning of Doctor Who: the most significant and influential story in the series. There is no story like *Carnival of Monsters* before *Carnival of Monsters* – gaudy, hilarious, too clever for kids, unashamedly intellectual – afterwards there are tons, from *The Time Warrior* all the way up to *Ghost Light*.

2. Robert Holmes knew all about science fiction, but he never forgot that the audience didn't. He sweetens the big, bitter pill of the Miniscope for the mundane audience, coating it with instantly recognisable types. Vorg and Shirna and the interminable Inter Minorans may look odd, but we soon know exactly who they are; a couple of clapped-out, end-of-the-pier, after-they-were-famous sad cases, and some bureaucrats who have lost all their humour. Holmes always loved to poke gentle fun at conservative military types, from Scobie to Stike, and the Minorans make a neat parallel to Major Daly on the SS Bernice with his sundowners and chota pegs.

3. Jon Pertwee is at his best, striding from the cabin of the SS Bernice to the third satellite of planet Grundle, and finally out

OWN ARCHIVE
DWM Winter Special 1994

COMMISSIONING

Thu 6 May 71 *The Labryinth* (working title) storyline commissioned for Thu 1 Jun 71; delivered Wed 1 Sep 71
Wed 24 Nov 71 *The Labrynth* scripts commissioned for Thu 23 Dec 71; Episode One delivered Thu 23 Dec 71, Episodes Two to Four delivered Fri 24 Dec 71

PRODUCTION

Tue 30 May 72 Tillingham Marshes, Tillingham, Essex [Marshes]
Wed 31 May 72 Carwood's Quarry, Ashdham, Essex [Cave]; Tillingham Marshes [Marshes]
Thu 1 – Fri 2 Jun 72 RFA Robert Dundas, Chatham, Kent [SS Bernice]
Mon 19 Jun 72 Television Centre Studio 6: Episodes One and Two: Ship and Machine Interiors
Tue 20 Jun 72 Television Centre Studio 6: Episodes Three and Four: Ship and Machine Interiors



Claire Daly (Jenny McCracken) shows off her pins. Insert wolf-whistle here. © BBC Video

➤ Mon 3 Jul 72 Television
Centre Studio 6: Episodes One and Two: Planet
Tue 4 Jul 72 Television Centre
Studio 6: Episodes Three and Four: Planet

RADIO TIMES

Sat 27 Jan 73 Episode One: The Tardis lands on a cargo-ship, in the Indian Ocean. Or does it? Fellow passengers act strangely – a monster appears from the deep – and alien giants look on dispassionately.

Sat 3 Feb 73 Episode Two: Attacked by their fellow passengers, the Doctor and Jo escape from the ship, only to face the monstrous Drashigs. A greater danger threatens when Vorg and Shirma are told that the Scope is to be destroyed...

Sat 10 Feb 73 Episode Three: The Drashigs attack the ship, and the Doctor and Jo are separated. Jo is left behind as the Doctor escapes to the alien world beyond the Scope.

Sat 17 Feb 73 Episode Four: The Scope is about to break down. This will mean the end for all the living creatures inside – including Jo Grant. The Doctor struggles to save them, while Kalik and Drum carry out the final stages of their plot...

"I look better on the book cover, you know!"
A terrifying Plesiosaur, yesterday. © BBC Video



onto the quarantine zone of Inter Minor with utter conviction, moral authority and beaky aplomb, belonging to none of these strange places but perfectly at home in all of them. Doctors Five to Eight are all naughty schoolboys; Pertwee is stylish, daring, in control. Dare I say it, he always seems better away from Earth and the Brigadier, less impatient, and with more room to spread his caped wings.

4. Blockbuster by the Sweet is number one as this story is transmitted. We've all seen the clip of Steve Priest mouthing to the camera "We just haven't got a clue – oowahhhh!" Look at Jo's boots and Vorg's coat. And "does anyone know the way" out of the Scope? Doctor Who and the wider pop-cultural scene never collided more perfectly.

5. Of the Functionaries: "Give them a hygiene chamber and they store fossil fuel in it".

6. One of the most disappointing visual effects in Doctor Who, the plesiosaur attacking the ship, inspired one of the finest book covers in Doctor Who history – the plesiosaur attacking the ship.

7. As always, Robert Holmes – like J K Rowling in this and in much else – provides a rich tapestry of mad background detail.

ARCHIVE EXTRA

➊ In Holmes' original storyline, Out of the Labyrinth, the sub-plot about the overthrowing of the president by his brother on the alien planet was totally absent, and the whole of Episode One took part on board the steamer in the ocean with the TARDIS landing on the deck. Andrews was the "Third Officer" on the SS Bernice. As the giant hand reaches down from the sky at the end of the episode, the Doctor and Jo hide behind a lifeboat. Episode Two introduced the outside world in the Vol-Dome ("This must be a stunning CSO alien set" noted Terrance Dicks); Holmes indicated "This is the equivalent of a fairground tent but scientific. Plumb in the centre stands the Strobe which looks a bit like an outside juke box – bright and garish with a Glo-sphere view screen as its centrepiece." Shirma was "a lovely young Lurman girl" and Vorg – who is "like P T Barnum" – squeezes out from the back of the Scope after making repairs. Shirma changes into her "ticket-selling costume" and drums up business from a dozen other Lurmans when they are visited by the "black-clad customs officer" Plectrac 4 and his two unnamed aides who tell Vorg that he is contravening regulations with the Strobe. (Dicks noted that he wanted more of a threat to Vorg and Shirma than bureaucracy.) In Episode Three, the Doctor uses a Very pistol to wound a Drashig, who is then eaten by his colleagues; the Doctor and Jo escape back into the Strobe via a geyser hole. Vorg's plea for mitigation fails and Plectrac 4 sends for "an engine of

destruction". Inside the Strobe, the Doctor and Jo attempt to escape and leap across a giant cog mechanism – but their weight sets the wheels in motion. This movement of the thermal compression tube's balance wheel is corrected by Vorg, saving the Doctor and Jo. Plectrac 4 says that it will be at least three weeks before the "engine of destruction arrives" and enjoys the Strobe's display on its Temporary Performance Licence. At the end of the instalment, the Doctor and Jo emerge from the Strobe and collapse. In Episode Four, the Doctor rallies the Lurmans to use their weapons against the Drashigs; Shirma wants to disconnect the power from the Strobe although this will kill all Vorg's livestock; she steals the power key to the Strobe and gives it to the Doctor. Plectrac 4 tries to cut the power without success, but when the first Drashig emerges, the Doctor electrocutes it with a power cable. After those on board the SS Bernice have been returned to Earth, the Doctor and Jo are given Application for Immigration forms by Plectrac 4.

➋ Tuesday 1 June 1971: Dicks wrote to Holmes saying that he would discuss Labyrinth with Barry Letts, adding that Sporchod from Space was to be repeated. A month later on Friday 2 July, Dicks sent Holmes his apologies for not replying before as he had been busy on Day of the Dokeys, but confirming that he liked the storyline, although Episode Four would require some changes. On Wednesday 28 July, Dicks again apologised to Holmes for the delay, and explained that since Letts was now on leave they would contact him again at the start of September after his return.

➌ By early September, a series of amendments were drafted by Holmes as a result of discussions with Letts and Dicks. Vorg and Shirma now brought the Glo-Sphere to a universal congress of travelling showmen ("an excuse to hold a Universe Fair!") on the planet Odron. Here they are confronted by a Tribunal of Examiners, Plectrac 4, Xio and the "yes-man" Grig 07. Xio's older brother, X8, is the "President of the Odonocracy", and if X8 can be toppled then the more dynamic Xio will succeed him. X8 has established a benevolent regime, and it would only take the escape of a life-form from the Glo-Sphere to create uproar with the nervous Odrons – "The Odron civilisation was almost ended in 1601390c by the accidental importation of an alien bug in a

The Wallarian Exhibition. The Great Zarb. Chu Chin Chow. The Tryzon focuser. The Eternity Perpetuity Company. Vorg using what Terrance Dicks called 'theatrical palare' to try to communicate with the Doctor.

8. The Eradicator special effect and sound effect. Death by glam-rock!

9. Very unusually, the Doctor doesn't get involved in the main thrust of the story – that is, Plectrac's attempt to release the Drashigs – until Part Four. Holmes often kept the Doctor away from the main action while it brewed, treating him as just another element in the story until the very end. He was so skillful at drawing the guest characters and involving us with them that it never seems to matter.

10. Vorg's showman's patter is a neat allegory for the allure of Doctor Who itself. In the 1960s and 1970s at least, the big question was never really "Where will the TARDIS land next week?" but "What hideous creature will appear next week?" 'An Adventure in Space and Time' is a dull, inaccurate subtitle for Doctor Who. How much better to use 'Doctor Who – roll up, roll up, for a carnival of monsters'!

cargo of Jacrac yannas" explained Holmes. Since then, Odron has been an insular world – until X8 recently raised the iron curtain, increased intergalactic travel and encouraged exchanges of trade and culture. In the final episode, Xio's tinkering allows the Doctor to escape the Glo-Sphere, but the Doctor is still under threat from the Abstractor, a device levelled at the Glo-Sphere to suck away its noxious substances. Jo and the Doctor are now separated during Episode 3, with Jo trapped in the ship's hold and guided to safety by the Doctor's voice in Episode 4. The Chief Technician makes connections to the Glo-Sphere to resolve the situation, and Plectrac 4 asks Vorg and Shirma where the Doctor and Jo have gone; he needs them as witnesses.

➍ Wednesday 23 November 1971: Holmes submitted revisions for the storyline to Dicks, commenting on the changes keeping Jo in the machine longer and that the TARDIS should materialise in the ship's hold (as "crates are always good for action sequences"). Holmes also enclosed an advert he had seen asking for 'Freelance Writers ... Knowledge of fetiches and erotic an advantage', joking that this could be a lucrative new market for them. Dicks responded on Wednesday 1 December, confirming that Holmes could have more ship scenes in Episodes Three and Four, and also commenting "My script, 'The Secret Sex Life of Doctor Who' is already on its way ... I'll spare you the details but it is sufficient to say that it's not only hears that he has two of ..."

➎ Visual effects designer John Horton made the nose of the spaceship from a salt cellar. Assistant Colin Mapson created the Drashigs from flexible hose ducting, incorporating the jaws and teeth of Terriers which had been put down at a dogs' home.

➏ Rehearsals for recording began on Tuesday 6 June and Thursday 22 June. Face casts of the three actors playing the Minorian officials were taken from which masks were to have been created, but the masks were abandoned in favour of make-up before production.

➐ Tuesday 20 June 1972: Jon Pertwee's boat skidded on the smooth Scope surface while running with Katy Manning, causing him to crash into the perspex tubing. Production was held up by a bomb scare which turned out to

be an overnight bag left in the studio. Complex CSO meant recording overrun by 15 minutes

● Dudley Simpson's score was played by five musicians at Lime Grove on 10 and 20 July with electronic elements then added at Maida Vale. Dubbing was completed on 23 October, but the theme music had to be replaced during January 1973

● *Carnival of Monsters* was sold to Australia in June 1973, as well as Hong Kong, Brunei, Qatar, Dubai, Singapore and Saudi Arabia in 1977. New Zealand first screened it in September 1975. *Carnival of Monsters* has been shown episodically and as a compilation on UK Gold since April 1993, and on BBC Prime in 1996

● Barry Letts and Katy Manning recorded a

Just like *Harry Potter*. Apparently. © BAC Video

DVD commentary for the serial in late September 2009; the DVD, containing remastered versions of the episodes, was released in July 2002 with a cover by Clayton Hickman. The BBC hold D5 copies of all episodes including the alternate Episodes Two and Four



Frontier in Space

Power To All Our Friends **BY PAUL CORNELL**



You can't get quicker than Kwik Fit fitter. © BBC

to drag Britain back to the Dark Ages ... and beyond!

Hulke's adventures of the Third Doctor can be seen as one big adventure – a series of skirmishes of the non-historical Doctor with the vast forces of capital and anti-capital, that finally ends in triumph. *Frontier in Space* is a brilliant example of Hulke's Who at its best. When I was a kid, the political complexities of life aboard the lunar penal colony were mind-stretchingly brilliant: so, there could be adventure stories where there weren't just 'good' and 'bad' people, but people who, for very good reasons, were forced to prey on each other! This situation is left unresolved too. There are political prisoners in this supposed capitalist democracy, as well as victims of torture, and the Doctor not saving them makes us want to, makes us see the injustice, alienates us from the drama so that we think about the content.

The larger plot of this serial presents us with another degenerate empire, the Draconians, just as flawed as the humans, but with a touch of Old Money, of aristocratic noblesse oblige. The Doctor intervenes to turn this cosmic version of World War I – with the Master playing Gavrillo Princip, the assassin of Archduke Ferdinand, and fascism waiting in the wings – into a cultural rather than wartime synthesis that won't require the sacrifice of millions. Along the way, he discovers that there is a literal 'false consciousness' at work. Both sides are genuinely being deluded by the power of fascism. And Jo, bless her, can see through it all because of the distance that she has on the situation, having travelled with the Doctor.

How much of this was conscious? Impossible to say. But a writer's belief system can't help but impact on their work. The telling of Hulke's Marxist, Letts' Buddhist and Dicks' liberal tales combined to make the Pertwee seasons the most left-wing, socially-concerned era of the show. (And then there was Nation's troubled libertarianism, which rather blurred the point of *Frontier* but was very excitingly told, damn it!) The Letts/Dicks/Hulke Doctor may have been the very model of authoritarian patriarchy at the start – but, during the course of these seasons, he wasn't immune to the persuasion of the historical forces that he'd initially seen as a trap. He grew to love those he detested as being less Lordly than himself, those tied to history, and didn't leave his Earth 'cell' when the door was opened. He cut the shackles of humanity's past, freed the workers of Peladon, and finally experienced his own revolution; only, the next production team along had no interest in making their Doctor politically as well as aesthetically Bohemian. The revolution died with the Third Doctor. Long live the revolution!



Malcolm Hulke was a committed Marxist; so comfortable in his beliefs that he had a humanist funeral, with no religious elements. It's interesting to apply his philosophy to his fiction. The Doctor of

Hulke's six Pertwee stories is largely a spectator to the forces of capital and revolution, which clash in the process that Marxists call 'synthesis' – the method by which the course of history unravels towards the inevitable Communist state. In *Doctor Who* and the Silurians and The Sea Devils, the Doctor is unable to reconcile separate civilisations to the forces of capital, and sees them collapse. In *The Ambassadors of Death*, the military industrial complex conspires to turn xenophobia into both cash and a method of social control. In *Colony in Space*, we first hear of Hulke's vision of the future: that Earth is destined to become the slag heap of industry, and that colonists trying to escape the corporations will be pursued by them. There's a happy ending for our heroes, but IMC escape. The process of history is too large for one person to do more than win a small battle; until, that is, Hulke's last story, *Invasion of the Dinosaurs*, where the Doctor defeats – by having a better sense of history than anyone else – a bunch of reactionaries who literally want

DWM ARCHIVE

COMMISSIONING

Fri 14 Apr 72 *Frontier in Space* storyline commissioned for Mon 1 May 72; delivered Mon 1 May 72
Thu 4 May 72 *Frontier in Space* scripts commissioned for Mon 3 Jul 72 (Episode One) and Sat 1 Jul 72 (remainder); Episode Two delivered Thu 1 Jun 72, Episode One on Tue 6 Jun 72, a revised Episode One, plus Episodes Three and Four on Thu 15 Jun 72, and Episodes Five and Six on Tue 20 Jun 72

PRODUCTION

Mon 14, Fri 18, Tue 22 Aug 72
Baz Studios: Model Filming
Sun 10 Sep 72 Hayward Gallery, Belvedere Road, London (Prison)
Mon 11 – Tue 12 Sep 72
Beachfields Quarry, Redhill, Surrey (Ogrom Planet)
Wed 13 Sep 72 Fitzroy Park, Highgate, London (Draconian Embassy)
Thu 14 Sep 72 Ealing Film Studios Stage 3A: Spacecraft Hull
Mon 2 Oct 72 Television Centre Studio 4: Episode One
Tue 3 Oct 72 Television Centre Studio 4: Episode Two
Mon 16 Oct 72 Television Centre Studio 4: Episode Three
Tue 17 Oct 72 Ealing Film Studios 4: Episode Four
Tue 31 Oct 72 Television Centre Studio 3: Episode Six; Cliff-hanger for Episode Five
Wed 1 Nov 72 Television Centre Studio 4: Episode Five
Mon 22 Jan 73 Television Centre Studio 4: Episode Six: New Ending; TARDIS

RADIO TIMES

24 Feb 73 Episode One: The Tardis materials inside a space ship which is under attack by hostile aliens... But why do the ship's crew see Jo and the Doctor as part of the attacking force?
Sat 3 Mar 73 Episode Two: Accused of being Draconian spies, Jo and the Doctor are taken back to Earth. The Doctor is caught in the middle of a power struggle between two empires – and comes under attack from both sides!
Sat 10 Mar 73 Episode Three: Imprisoned on the Moon, the Doctor plans his escape. Immediately, his life is endangered by treachery from

ARCHIVE EXTRA

● Malcolm Hulke's original storyline for *Frontier in Space* was developed on Tuesday 11 April 1972. In it, the TARDIS is travelling through the "Space Time Continuum" [sic]

when it hits turbulence and another spaceship appears on the scanner. The Doctor and Jo land the TARDIS in an Earth ship which is being attacked by armed men in the uniform

of the Andromedan Empire; these men have "the distinctive aquiline features of the Andromedan humanoid". The President of Earth is a male figure, and the Doctor and Jo



The prisoner's dilemma: Jo finds herself at the mercy of the malevolent Master. Heh heh heh ... © BBC

➤ within. Meanwhile an old enemy reappears in a new role. Sat 17 Mar 73 Episode Four: "Rescued" by the Master, the Doctor and Jo find themselves prisoner in his space ship. The Doctor's escape plan involves a daring space walk. But the Master is not fooled. Sat 24 Mar 73 Episode Five: The Doctor and the Master argue their respective causes before the Draconian Emperor. The Doctor seems to be winning – but the Master's treachery turns the tables. Sat 31 Mar 73 Episode Six: With Jo a prisoner on the Ogrons' planet, the Doctor and his friends plan rescue. They face a dangerous journey – the greatest danger of all awaits them on their arrival ...

Jo Grant's karate teacher was excessively strict. © BBC



are sent to the Moon where "prisoners toil in underground workshops". There they receive a prison visitor, the Master posing as a "Colonel in Earth's security forces" who claims to take them back to Earth. After persuading the Andromeda Emperor that a third party is provoking conflict, the Doctor becomes involved in a fight with a human raiding party as the group head for Earth on an Andromedan ship. "He grapples with an attacker in ship's airlock, the door of which is hanging open into Space. In the struggle the Doctor rips the "human" mask from the attacker's face – it is an Ogron. The Ogron plummets back into Space, and is lost." With only the mask as evidence, the Doctor persuades Earth and Andromeda to collaborate in a joint mission to the Ogron's home planet. However, the Master has agents in the expedition who sabotage the venture and betray the party to the Ogrons. "The Doctor is taken before the Master, who has a Dalek by his side." Back on Earth, "if no news is received within the next few hours, the President will be forced to press the War Button." The Daleks are revealed to be awaiting to invade both galaxies, with a war force hidden on another planet. The Doctor creates a diversion so the humans and Andromedans can escape, taking the Master prisoner as he and Jo escape the Ogrons and depart in the TARDIS

➤ In the scripts, Hulke refers to Cargo Ship C-982 as "A stubby, plain, workmanlike vessel, old and battered, the equivalent of a tramp steamer"; in its flight deck, the stage directions suggest "A pin up girl (eg Jane Fonda in *Barbarella*) should be visible and that Hardy and Stewart approach their job like "long distance lorry drivers". The script outlines the Draconians as "basically humanoid in shape, but their faces and heads are dragon-like. Their hands are clawed ... They wear military uniform and insignia." On Earth, the Draconian Ambassador/Prince "wears the ornate uniform of a Draconian court official ... He is a young warrior, proud and a little arrogant, like all Draconians" and speaks "in a clear, icy, emotionless voice". The President is "an attractive woman in her forties. A strong personality, but still warm and feminine. Nothing 'Womens Lib' about her – that battle was won long ago and she is not the first woman president." General Williams is "a handsome, striking man in his mid forties, a life-long professional soldier, now involved in politics because of his high

rank. He is a strong dominant personality, formal and stiff necked, but no fool." The attackers on the C-982 are "two giant figures, wearing protective masks" which, when removed, show they are Ogrons.

➤ In the script of Episode Two, the Doctor's escape from the Draconian Embassy sees him encounter "an astonished Draconian gardener" as he makes for the woods. The Doctor escapes over a wall out of the Embassy grounds, and on the outside sees that someone has whitewashed "DRAGONS GO HOME" on it. Episode Three originally had differing dialogue when the Doctor was brought before the President and Williams; this was changed prior to recording. Another new inmate at the Lunar Penal Colony was originally called Doughty, but the character name was changed to Patel and the prison governor was referred to in the script as Stevens; for recreation the prisoners were "seated holding tiny black boxes, each with a wire to an earpiece: they are listening to talking books". The Master was originally posing as "Special Commissioner: Masters from Alderbaran Four" (later altered to "Sirius Four"); in Episode Four, Hulke specified that he should be reading *H G Wells'* novel. When the Doctor goes through the spacecraft locker looking for a spacesuit, he too finds a book – *Archibald's Interplanetary Law* – and the spacesuit he wears has "Interplanetary Police" written on the back. Episode Four originally ended with the Draconian Captain telling the Doctor's party that since they have violated Draconian space, "The penalty is death." In the rehearsal script, the Doctor then commented to the Master, "Well, you wanted to start a war, and it looks as if you're going to succeed. How does it feel to be on the receiving end?" At the start of Episode Six, Jo saw the Master turn into a Drashig, Mutant, Sea Devil and Auton. For the Doctor's second spacewalk, Hulke suggested "This can be the hull of the Master's space ship, as seen in ... Episode 4, but redressed to show the insignia on Williams' ship."

➤ Monday 17 April 1972: Jack Kine confirmed to Barry Letts that no models from *Thunderbirds* would be used in the model filming since they were too well known; only heavily cannibalised Century 21 props would appear. Later, on 31 July, the Doctor Who office asked for John Friedlander to cast the Draconian and Ogron masks. Contrary to an article in *The Sun*, the Draconian masks were not based on a cast of comedian Dave Allen's head

➤ At the time of commissioning, the serial was also referred to as *Frontiers in Space*; this title was also used for the filming of the serial

➤ Model shooting took place at Bray as effects assistant Ian Scoones wished to use a freelance lighting crew. The Ogron ship was a bastardised version of a craft seen in the UFO episode *Close Up*

➤ One of the Ogron extras was to have been Dave Prowse, but he was replaced by Bruce Wells

➤ Recording was scheduled to take place between 8.00 and 10.00pm on the first day of a block and 7.30 and 10.00pm on the second

➤ Monday 2 October 1972: For the point-of-view shots of people changing shape, vaseline on the camera lens was employed

➤ Wednesday 1 November 1972: Recording in studio over-ran by 23 minutes, part of which was taken up when a caption scanner broke down whilst recording the credits for Episode Two. At a late stage, Letts had asked Paul Bernard to include an extra scene to link into the next serial which, it was planned, would save time and money; this took 15 minutes to record at the start of the evening. This episode was originally to have been recorded on Monday 30 October

➤ Editing took place from 3 November; there were disagreements between Letts and Bernard over editing around the Ogron monster in Episode Six. In the end of the original version of the serial, after the Draconian Prince and General Williams leave, they are captured by Ogrons and brought back as the Master confronts the Doctor. The Doctor then activates the Master's hallucinatory box to create an image of the Ogron monster. The Ogrons panic, and in the chaos one Ogron knocks the Doctor aside as the Master fires at him. The Master runs off, and the Doctor sees Williams and the Prince after him. Jo asks "Aren't we going home?" to which the Doctor explains "I'm afraid not, Jo. We're going after the Daleks". They enter the TARDIS and it leaves. A new ending, written for recording with *Planet of the Daleks*, required only Jon Pertwee and Katy Manning on a re-creation of the Master's base and the TARDIS set

➤ Dudley Simpson was asked to provide the music for *Frontiers in Space* on Saturday 8 September 1972. The score was recorded by five musicians at Lime Grove on 16 and 27 November, 5 December and 11 January 1973. Electronic elements were added at the Radiophonic Workshop on 28 and 29 November, 6 and 7 December 1972, and 12 and 15 January 1973. Episode Five was then re-edited with a shorter reprise on 1 January 1973. Dubbing took place during January, and the episodes had the theme replaced in February

➤ Friday 27 July 1973: An Audience Research Report summarised comments from 170 viewers of Episode Six; although the serial had been seen as dull, the appearance of the Daleks had given it a much-needed boost. Pertwee, Manning and Delgado were singled out for good performances. The show as a whole was felt to be an "enjoyable piece of fantasy"

➤ Australia screened the serial in February 1974 and repeated it in 1978 and 1986. Other sales included Dubai, Gibraltar, Saudi Arabia, Singapore, Brunei and Hong Kong. New Zealand repeated the serial from December 2000. *Frontier in Space* has been screened episodically and as a compilation on UK Gold since August 1993, and on BBC Prime in 1996

➤ The serial was issued on videotape with a cover by Colin Howard in August 1995; this included a longer version of Episode Five with an extended reprise and the unbroadcast Delaware version of the theme tune. The BBC retain D3 copies of the serial plus the longer Episode Five. Harlequin issued Draconian figures in 1998 and 1999, and a postcard of Colin Howard's video artwork was issued by Slowdazzle in 1999

➤ Cast: The first two footnotes were transposed. Roy Pattison and Louis Mahoney only appear in Episode One but are also credited on Episode Two, while Lawrence Davidson and

Timothy Craven appeared in Episode Two but were not credited. Extras: some cast can now be clarified: John Moore, Jean St Louis, John Hughman, George McFarlane, Fred Looker, Michael Mulcaster and David Layton were Prisoners; Steve Tierney was a Lunar Guard; Leslie Bates and Stewart Myers were Draconians; Ken

Wade, Steve Tierney, Richard King and Rodney Cardiff were Draconian Emperor Guards; Wolfgang Van Jurgan was an Earth Guard. Corrections: Ken Wade, Ray Millar, Terry Sartain and Kevin Moran played Draconians (not Earth Prison Guards); Steve Ismay, Pat Gorman, Wolf Van Jurgan, Jamie Griffin,

Clinton Morris and Jim Delaney played Presidential Guards (not Draconians and Earth Guards); Ian Yardley played an Earth Prison Guard (not a Lunar Prison Guard). Omissions: Kathy Jones was the Stunt Double for Jo Grant, John Scott Martin was the Mutant and John Braddburn was the Ogron Eater

Planet of the Daleks

Too Good To Be Forgotten **BY BENJAMIN COOK**



Proof positive that hiding in plain sight can work. © BBC

and childish preconceptions, capturing the imagination – and attention, which was a far greater feat – of a hard-to-please preteen with consummate ease. The following five episodes did nothing to dampen my newfound enthusiasm for Doctor Who. I was hooked! Today, therefore, I am saddened by the serious lack of kudos attached to such an inspirational serial.

Planet of the Daleks is at best deemed 'ordinary' or 'average', which is, frankly, unfair. My elders have no sense of style, quite clearly, because Planet of the Daleks simply smoulders with worth. Not unlike my then-self, on the very verge of pubescence as I was, Planet of the Daleks is sometimes awkward, often clumsy, and unintentionally absurd – but it is also ambitious, energetic, passionate, unashamedly exciting, and morally sound; ask yourself, which qualities outweigh the others? Undeniably childish, Planet of the Daleks is just how Doctor Who should be: conspicuously unpretentious, but remaining utterly watchable when more competently-made productions fail to deliver.

Planet of the Daleks proves that artistic sophistication and 'grown up' aspirations just don't fit Doctor Who. After all it isn't the intellectually superior 'fan favourites', but the likes of Planet of the Daleks that have made Doctor Who a 'timeless classic'; I can assure you that, bedtime or not, I wouldn't have stuck with, say, The Robots of Death or The Caves of Androzani on those late-November evenings back in 1993. It may be difficult to rate Planet of the Daleks highly by any conventional creative criterion, but the serial achieves integrity largely because it is not held back by clever-clever 'grown-up' attitudes – thus it evokes wonder and manages to be effortlessly spellbinding, something which many more refined serials fail miserably to achieve.

I get the feeling that Planet of the Daleks never meant to be this good – but, by accident or intent, it is the template by which all Doctor Who should be measured. And far from being a soulless imitation of the first Dalek serial, Planet of the Daleks manages to surpass it – better looking, brighter, bolder, braver ... And with truly terrifying Daleks – like, what Pertwee doesn't give his most striking performance, I grant you, and his preachy sermons are cheesier than fondue – but I was 11 years old, so I didn't care! And neither did most other viewers – not in 1973, not in 1993. We were preoccupied – captivated, even – by bona fide alien worlds, bloody scary monsters, thrilling fire-power, stunning atmosphere, unbelievable action, cliff-hanging tension, and a pretty girl. Go figure!

I can honestly say (though I've been warned that I shouldn't), that Planet of the Daleks changed my life. This neglected, rejected and ignored Doctor Who serial will never top any 'best of' polls, I know – but when Doctor Who returns to our screens, Planet of the Daleks is exactly what it should be like. Believe me. The older generation never had it so good ...

was born late. Or so I'm told. At least a decade late, apparently. I am, you see, a bit young. Too young. The only Doctor Who that I've seen on its first transmission is that 1996 Paul McGann TV Movie, which hardly even counts, so I know not of that legendary 1970s Saturday teatime sensation of counting down the minutes to a thrilling new episode (what exactly is a 'basil brush'?).

Don't pity me, please! I never overlooked Doctor Who by accident; as soon as I was old enough to think for myself, I strove hard to avoid the embarrassment of catching an episode. A primary school mate of mine was an ardent devotee throughout McCoy's tenure, you see, so we all just laughed at him hysterically during playtime. Few boys were brave enough to watch the show back then; even fewer were brave enough to admit to it in public. I have since viewed the McCoy era myself on video, so I'm not laughing now. Obviously.

But I digress. Despite my lack of years, I am just about old enough to get married, splash out on alcohol, drive a car, and have several different types of sex, so I should be old enough to know better than to try to persuade long-time, dyed-in-the-wool, incorrigibly obstinate older fans that Planet of the Daleks is, let's face it, the finest Doctor Who serial ever.

Episode One – not the original screening, of course, but the repeat on BBC1 in 1993 – was the first Doctor Who that I ever saw. (And only then as a desperate attempt to avert the threat of bedtime!) Yet, that episode soon dispelled my petty prejudices

DWM ARCHIVE

DWM 202

COMMISSIONING

FR1 21 Apr 72 Planet of the Daleks storyline commissioned for Mon 1 May 72
Thu 11 May 72 Destination Daleks scripts commissioned for Tue 1 Aug 72, extended to Tue 15 Aug 72; delivered Mon 24 Jul 72 (Episode One), Mon 31 Jul 72 (Episode Two), Fri 4 Aug 72 (Episodes Three and Four), Tue 8 Aug 72 (Episode Five), Tue 17 Aug 72 (Episode Six)

PRODUCTION

Tue 2 – Wed 3 Jan 73 Beachfields Quarry, Redhill, Surrey (Lakeside)
Thu 4 – Fri 5 Jan 73 Ealing Film Studios Stage 38: Chimney
Mon 8 Jan 73 Ealing Film Studios Stage 38: Ice Tunnels
Tue 9 Jan 73 Ealing Film Studios Stage 38: Ice Tunnels; Corridor
Tue 16 Jan 73 Unknown: Model shots: TARDIS
Mon 22 Jan 73 Television Centre Studio 4: Episode One
Tue 23 Jan 73 Television Centre Studio 4: Episode Two; TARDIS and Jungle for Episode Six
Sat 27 Jan 73 Unknown: Model shots: Shaft
Mon 29 Jan 73 Unknown: Model shots: Ice Tunnel
Mon 5 Feb 73 Television Centre Studio 6: Episode Three; Dalek Control Room for Episode Two
Tue 6 Feb 73 Television Centre Studio 6: Episode Four; Rocky Section for Episode Six
Thu 8 Feb 73 Unknown: Model shots: Dalek arsenal
Mon 19 Feb 73 Television Centre Studio 11: Episode Five; City Entrance for Episode Three; Sprayed Dalek for Episode One; Spaceship Explodes for Episode Two; Filmed inserts for Episode Three and Four
Tue 20 Feb 73 Television Centre Studio 11: Episode Six; Model film for Episodes One and Six

RADIO TIMES

Sat 7 Apr 73 Episode One: The Tardis lands on a strange planet with the Doctor unconscious and apparently gravely ill. Jo looks for help and finds herself facing the dangers of an alien jungle.
Sat 14 Apr 73 Episode Two: Attacked by the deadly fungus disease, Jo grows steadily weaker – but unexpectedly she finds help. The Doctor and the Thals continue their search for her, and run into a Dalek ambush. New arrivals from Skaro bring

ARCHIVE EXTRA

Because Terry Nation had not written for Doctor Who since 1965, he assumed that individual episode titles were still being used (a practice which was dropped in 1960). Thus

his six draft scripts were entitled *Destinus* (the original name for Spiridon), *Mission Survival*, *Pursued*, *Escape or Die*, *The Day Before Eternity* and *Victory*

Monday 24 July 1972: Terrance Dicks wrote to Nation and thanked him for the script of Episode One; he also sent his condolences since Nation's leg was in plaster,



The refuse collectors on Spirdon had difficulty with some of the heavier wheeled-bins © BBC

shattering news.

Sat 21 Apr 73 Episode Three: The Doctor and the Thals are hopelessly trapped deep within Dalek HQ. The Doctor produces an incredible escape plan – but will it work?

Sat 28 Apr 73 Episode Four: Escaping from the Daleks, Jo and the Doctor and the Thals move through the jungle, hunted by Dalek patrols, and the ferocious life-forms of the hostile planet.

Sat 5 May 73 Episode Five: The Doctor and his friends penetrate deep into Dalek HQ in an attempt to carry out their desperate attack plan. Suddenly, they are recognised.

Sat 12 May 73 Episode Six: The Doctor encounters the army of Daleks already beginning to come to life. Can he defeat the Daleks in time to save the galaxy from invasion?

REPERTS

Episode One* 5 November 1993 7.30pm-8.00pm 3.4M --
Episode Two* 12 November 1993 7.30pm-8.00pm 4.0M --
Episode Three* 19 November 1993 7.30pm-8.00pm 3.4M --
Episode Four* 3 December 1993 7.30pm-8.00pm 3.3M --
Episode Five* 10 December 1993 7.30pm-8.00pm 3.3M --
Episode Six* 17 December 1993 7.30pm-8.00pm 3.5M --
*BBC Scotland broadcast the same day at 5.30pm-6.00pm on BBC2



Taron begins to regret buying that Sevan's Dalek kit ... © BBC

commenting that delivery could be extended by a fortnight because of Nation's accident. While Nation wanted to deliver all six scripts at the same time, Dicks was concerned that the writer was not taking on board some of the things which had discussed and so wanted each script delivered as soon as it was done so he could check on their content. As a compromise, Dicks agreed to Nation delivering his scripts in pairs. Dicks' "only area of anxiety about the script" was that a female Thal character which Nation had been asked to develop had not yet appeared. The script editor also re-iterated that Doctor Who now demanded more adult stories with strong human interest, and at present the Doctor and Jo were the only real characters; when the Thals were fully introduced they needed to have different traits and reactions, with Dicks suggesting an authoritative leader, a young rebel, a neurotic and a handsome youngster who romances Jo. Dicks also suggested that not all the Thals should be killed at the end of Episode Four after all; this was something which Ronnie Marsh would insist upon. The script editor also agreed that the Spirdons usual appearance would be blurred and fuzzy ("we have found a way to do this") and to ask for a "moment of charm" for Pertwee

● Tuesday 1 August 1972: Dicks wrote to Nation, thanking him for Episode Two and saying that the new script had put his mind at rest, particularly with regards the Thal characters. The script editor was keen to develop Codal, but concerned about the female Thal still: "What about Rebec? What has she got to offer us, apart, of course, from the big boobs?" asked Dicks, suggesting that Nation could make her Taron's superior and maybe have her in conflict with him as a former lover while she also scorns Codal's advances. Pertwee was pleased with his "moment of charm" as the Doctor talked to Codal. Dicks asked Nation to have the Doctor point out the morals of war and conflict, maybe indicating that Taron is so determined that he is little better than a Dalek himself

● Tuesday 8 August 1972: Dicks – deputising for Barry Letts who was on leave – wrote to Nation to thank him for his last three scripts and telling him to press on with Episode Six

● Friday 18 August 1972: Dicks wrote to Nation to thank him for the final script and confirmed that only minor rewrites on it would be performed

● Tuesday 5 December 1972: Dicks sent the "mutated" scripts to Nation, explaining that some minor special effects had been simplified and continuity elements added. David Maloney had joined the production and was pleased with the scripts. Nation replied on Monday 11 December, thanking Dicks and saying he hoped to visit one of the studio recordings

● In the camera script, the jungle of Spirdon was extensively described: "The plant life that surrounds the TARDIS is dense. The 'trees' and 'bushes' are of weird shapes. They are living, almost animal like creations. The 'leaves' and 'branches' seem always to be in slight movement. The colour of the night is green ... The plants as they move seem to give off a whispering sound that is quite sinister ... Large areas of the TARDIS are covered with sponge like fungus spots. This fungus is growing in profusion around the area. Rather nasty yellow

with a sponge like surface. They are four or five feet high, irregular in shape but generally ball-like with a depressed top and bottom. They pulsate slightly as though they were breathing and we get the feeling that they are capable of movement". The Thal space craft found by Jo was "not large, and of the type that would be used for landing a small group from a mothership ... The door to the interior hangs on broken hinges. Already some of the jungle vines have started to crawl over it. It is shaped rather more like a guided missile than anything we have seen in US space missions. Indeed, it was launched from a mother ship and made a power assisted glide onto the surface of this planet". Of the Thals, Taron was "Tall, good looking with fair hair. His clothing is a sensible workmanlike uniform. Insignia of rank on his shoulder. Around his waist a utility belt. This contains various weapons and tools, each of which are powered from a small energy pack on the belt and are linked to it in turn by a coiled telephone like cable." Vaber was "uniformed in the same way and of the same physical type ... He seems more tense and nervous"; in the second episode, Nation noted "He is aggressive and apparently cold-blooded. Courageous to the point of foolhardiness. However, much of this is a facade to conceal his own terrors and fear of the planet Spirdon". Originally, Nation believed that there would be more Daleks available, specifying a patrol of four capturing the Doctor rather than the two that appear on screen; likewise, both Rebec and Codal would have been in Dalek casings in Episodes Five and Six. In Episode Three, it was originally "Doctor Who" rather than Taron who comforted Rebec after Marat's death. Nation observed that "wrapped in shaggy furs [the Spirdons] look like great lumbering animals" and also that "Wester's fur should be marked differently from the other Spirdons". For the introduction of the Dalek Supreme in Episode Six, Nation described it as having "a gleaming black shell with golden domes. Quite the most impressive Dalek we have seen"

● The serial's title reverted to Planet of the Daleks shortly before filming began; as late as Friday 8 December it was still Destination Daleks which was the title given on the Drama Early Warning Synopsis

● The flying gear used for the parachute sequence in Episodes Three and Four was provided by Eric Dunning. Special effects were provided by freelancer Chris Culley of Westbury Design and Optical Limited, a firm based at Pinewood Studios. The vacuum formed non-practical 'Goon' Daleks were made by Scenic Craft Limited of Southall

● Rehearsals for studio began on Wednesday 10 January, Thursday 25 January and Thursday 8 February

● Recording was scheduled to take place between 8.00 and 10.00pm on Mondays and 7.30 and 10.00pm on Tuesdays.

● Monday 22 January 1973: Recording in studio over-ran by 17 minutes because of the large number of scenes. The spitting plants emitted a wallpaper paste slurry, ejaculated by a stirrup pump, the same mixture as used for the liquid ice. The shots of the spitting plants were generally taped as cutaways. The shots of the Doctor with his face covered in "ice" were taped at the end of the evening

● Tuesday 23 January 1973: Many of the CSO shots – such as the Spirdon attack on Codal, and Jo with Wester – were recorded as cutaway shots. The Spirdon furs were provided by freelancer Alistair Bowtell

● Tuesday 6 February 1973: Recording on Episode Four was slightly out of sequence, with the sequences of Jo and the Dalek patrol being recorded after the escape up the chimney had been completed.

● Monday 19 February 1973: One Dalek prop was painted yellow to appear invisible against CSO and then spray painted as an insert shot. All the scenes at the City Entrance for Episode Five were taped together towards the end of the episode. As well as the inserts for other episodes, the closing credits for Frontier in Space were also re-recorded

● A few cuts were made in editing. Episode One lost two filmed model shots of the TARDIS covered in fungus, the end of the scene where Jo finds the dead Thal pilot (she finds a pool of liquid on the floor with footprints in it and then hears something outside the craft), and two consecutive scenes of the Thals seeing the foliage being disturbed as they move through the jungle and Jo looking into the jungle from the spaceship before returning inside. Two of the later scenes with Jo alone in the Thal ship were also cut slightly. In Episode Two, a short scene with Jo in the spacecraft recording on the TARDIS log was removed, along with part of a later scene where she collapses in the ship. Episode Three was to have ended with the Dalek pushing the door in, but this was resequenced into Episode Four. Episode Four lost part of a film sequence in the chimney as the Doctor told Taron there would probably be a Dalek patrol waiting for them, and a scene of Jo lying unconscious near the Thal bombs.

● Dudley Simpson was engaged to provide the incidental music for the serial on Friday 1 September. Five musicians were used on the serial, with recording at Lime Grove on the afternoons of Thursday 1, Saturday 10, Tuesday 20 and Thursday 29 March 1973

● Monday 9 April 1973: The first episode was reviewed in The Times where Stanley Reynolds nostalgically recalled earlier encounters between the Doctor and the Daleks, noting that "Dr Who is just a bit more classy when you know the dustbins on wheels are tooting around the next time warp."

● A complaint was lodged against Episode One by the British Safety Council because of the scenes where the Thals rescued the Doctor from the TARDIS and appeared to put plastic bags over their heads, which it was feared children might imitate. Letts replied on Monday 9 April to say that the helmets had been designed not to look like bags specifically to avoid this comparison

● The serial was shown in Australia in May 1974 and repeated in 1986. New Zealand screened it in May 1986 and January 2001 while other overseas sales include Gibraltar, Singapore, Dubai and Hong Kong. When Planet of the Daleks was first marketed in North America in 1984, the episodic version accidentally omitted Episode Six; the compilation version omitted Episode Three and material at the start of Episode Four

relating to the chimney escape with some other scenes resequenced. When Episode Six was supplied in 1988, Lionheart believed the monochrome Episode Three to be a mistake and wiped it – remembering the last three instalments to be Episodes Three to Five. The version of Episode Three which comprises half of Episode Two and half of Episode Four was created by a Canadian broadcasting company

❶ The serial was selected to represent Doctor Who for its 30th anniversary, scheduled to run on BBC1 on Fridays at 7:30pm; each episode was prefaced with a five minute documentary under the title Doctor Who and the Daleks. Broadcast against Coronation Street, viewing figures were low, and no episode was broadcast on 26 November due to Children in Need

❷ Planet of the Daleks has been screened

episodically and as a compilation on UK Gold since November 1993, and on BBC Prime in 1996. Jon Pertwee recorded an abridged version of Terrance Dicks' novelisation in Spring 1995 which was issued by the BBC on cassette in June 1995. The serial was released on video as part of a limited edition Dalek Tin Set in November 1999. The BBC held D3 copies of the serial, with Episode Three held in monochrome only



Jo Grant: the flirt! © BBC

The Green Death

Sorrow **BY MARK GATISS**



The fact of fiction: Katy Manning and Stewart Bevan, up close and personal in real life, too. Sorry, Mark ... © BBC

Until that fateful story.

I can still remember the strange feeling of sweet melancholy that gripped my vitals when Jo Grant refused the Doctor's invitation to Metebelis III. Change was in the air. And change is always unsettling. "The fledgling flies the coop," mutters the Doctor, sadly. Thirty years on and tears still spring to my eyes.

Routinely dismissed in some quarters these days, the most obvious thing to say about Robert Sloman's tale is that, unlike later and far more fashionable stories, it is simply a good story very well told. A top-notch cast, (Jerome Willis's Stevens being a stand out), an unusual setting with interesting political overtones, and monsters that people still talk about today. "Remember the one with the maggots?" Watching afresh, particularly in story order, the care shown by the production team becomes more evident. Jo's departure had been 'trailed' in the previous story via her flirtation with the wet Tlatelap, so things are made just a wee bit easier for us when she finally goes off with the gorgeous Welsh mushroom farmer. Likewise, the Metebelis storyline would reach its climax at the same point in the next season – only this time it would be the Doctor who was going, the change of events begun, rather charmingly, by Jo returning the blue crystal that had been given to her as a wedding present.

Most importantly, though, *The Green Death* is about something. There is a depth and emotional resonance to the story that is quite astonishing in what is, ostensibly, a children's programme. Can you imagine a teatime show of today packing the kind of emotional wallop of Episode Six? The unbearable pathos of the Doctor's silent toast to Jo! The party continuing as the Doctor drives off into the sunset! We cared. Boy did we care. And, quite genuinely, we still do, as this particular 36-year-old (next birthday) can testify.

The Doctor's relationship with Jo may seem almost shockingly close for a supposedly sexless Time Lord, but when she describes the gorgeous – did I mention that he was gorgeous? – Cliff Jones as being like "a younger you", we feel it right where the Doctor does. Except we've only got one of them. There's a real suggestion here that the Doctor isn't just suffering the pangs of lost friendship but something else, something deeper, something very human.

I gave my heart to Jon Pertwee and Katy Manning all those years ago – and a part of it will forever beat in Llanfairfach.



Life's a drag for the Doctor. © BBC

DWM ARCHIVE

DWM 320

COMMISSIONING

The 30 Nov 72 The Green Death scripts commissioned for 11 Dec 72; Episode One delivered 8 Dec 72, Episode Two on 15 Jan 73, and Episodes Three to Six on 16 Jan 73

PRODUCTION

Mon 12 Feb 73 Trood-y-Rhiw
Jestyn, Deri, Mid-Glam [Farm Road; Road; Wholemeal]; Ogilvie Colliery, Deri, Mid-Glam [Mine]
Tue 13 Feb 73 Ogilvie Colliery, Deri, Mid-Glam [Mine]; Colliery Quarry, Deri, Mid-Glam [Metebelis]
Wed 14 – Thu 15 Feb 73 Ogilvie Colliery [Slag Area]
Fri 16 Feb 73 RCA Factory, Brynmawr, Powys [Factory]
Mon 19 Feb 73 RCA Factory [Garage Area; Gas Area; Open Area]
Tue 20 Feb 73 RCA Factory [Loading Bay; Roof]
Mon 2 Apr 73 Television Centre Studio 3: Episode One
Tue 3 Apr 73 TC3: Episode Two
Mon 16 Apr 73 TC3: Episode Three
Tue 17 Apr 73 TC3: Episode Four
Sun 29 Apr 73 TC3: Episode Five; Computer Room for Episode Four
Mon 30 Apr 73 TC3: Episode Six

RADIO TIMES

Sat 19 May 73 Episode One: A new oil refinery is to open in a small South Wales village. Good news – or is it? Deep in an abandoned coal mine something strange and monstrous lurks, and a man dies mysteriously. UNIT investigates, but needs help from the Doctor – but on a distant alien planet he has problems of his own.

Sat 26 May 73 Episode Two: The Doctor discovers that Global Chemicals is more sinister than it seems – and Jo discovers the strange secret of the coal mine. Sat 2 Jun 73 Episode Three: Jo is helped by the Doctor to escape from the giant maggots – only to find herself in even greater danger. Sat 9 Jun 73 Episode Four: The giant maggots escape from the coal mine and the Doctor is trapped by the real Boss of Global Chemicals. Sat 16 Jun 73 Episode Five: Captain Yates is captured by the Computer and Jo leads Cliff into mortal danger.

Sat 23 Jun 73 Episode Six: Our planet is in double danger; domination by the Boss, and a plague of giant insects. Will the Doctor be in time to save the World?

I am six. Outside it is almost certainly winter and the blue/blackness presses against the windows of our sitting room. The football scores are on the telly. My brother and I sit with our backs to the screen trying to predict the results. "West Bromwich Albion 2 – Bolton Wanderers ..."

The kettle is on and my Dad is checking the pools. Not long now. A current of indefinable excitement bubbles through me. The familiar old/young face swirls into view. A miner lies at the bottom of a shaft, his dead hand gripping an alarm, his face glowing bright green ...

I am now 36 (next birthday). It's spring. The football scores are on the telly. My brother is married with two kids. The kettle is on but my Dad is hundreds of miles away. And doing the lottery. I draw the curtains to simulate winter. Then I put the video on. A current of indefinable excitement bubbles through me ...

Some things get better with age, some worse. A rare few remain just the same. *The Green Death* is one such. The grey ecological theme is actually more suited to *Doomwatch* or one of the many early 1970s fantasy shows along similar lines – and I think I found the crummy CSO and the giant fly vaguely embarrassing even in 1973. Yet, *The Green Death* has always seemed to me to be quintessential Doctor Who – and is far and away my favourite Pertwee story. It's become a cliché to talk of the thrall of the UNIT family, but it was true, believe me. Not having a packed social life as a six year old, I wrote up the Doctor's adventures in my 'busy book' every week, colouring his hair black because there was never a white crayon. Invasions and aliens came and went – but the Doctor, the Brigadier and Jo were always there.



The Show Must Go On

All good things must come to an end. With the loss of Katy Manning and the shock death of Roger Delgado, feelings are running high behind the scenes of the show. Andrew Pixley documents Season Eleven, when Jon Pertwee waved farewell to Doctor Who after five record-breaking years ...

Elisabeth Sladen's contract for an initial 26 episodes as Sarah Jane Smith was issued on Thursday 3 May 1973 – only four days before filming commenced on her first serial *The Time Warrior* (as *The Time Survivor* had been renamed) in Cheshire. The same day, Target Books published their first titles – including reprints of *Doctor Who* and the *Daleks*, *Doctor Who* and the *Zarbi* and *Doctor Who* and the *Crusaders*. Script editor Terrance Dicks had by now agreed to novelise several of the earlier Jon Pertwee serials such as *Spearhead* from Spaz and brought in Malcolm Hulke to handle many of the other stories; the intention was that these would hit the shops in December 1973 with two further pairs of books in March and May 1974 (omitting the two Don Houghton stories). Universal-Tandem launched their Target imprint with a reception at the Cadogan Hotel in Belgravia on Tuesday 15 May. Around this time, more merchandise bearing Pertwee's features appeared such as *World Distributors' The Dr Who Colouring Book*, some more jigsaws from Whitman and a handy *Doctor Who Spaz Mission Pad*. Also, the BBC had now started regular releases of theme music on record, and the series' theme appeared as a single during May.

After the location shoot on *The Time Warrior* was completed, Pertwee left for Stockholm where he filmed the links for an edition of *Disney Time* on Sunday 13 and Tuesday 14 May and returned to record *Radio 4's* *Britain on Tuesday* 15 May (broadcast Saturday 18 August). As studio rehearsals got underway on *The Time Warrior*, the BBC attempted to clarify the situation on the proposed stage versions of the show, since Dimension Productions were anxious to move ahead on a show for Christmas and the Lancaster approach was also still in the air. Dimension Productions were very keen to use the Daleks – and one of the creatures (operated by John Scott Martin and voiced by Michael Wisher – fresh from *Planet of the Daleks*) turned up on Jimmy Saville's BBC1 magazine programme *Clunk-Click* shortly after transmission of *The Green Death* Episode One on Saturday 19 May (recorded three days earlier); the cameo earned a mention in Monday's *Daily Telegraph*.

On Sunday 27 May, Pertwee made a public appearance in costume at Beaulieu and was filmed by a BBC news crew taking part in a steam engine rally for the Spring Bank Holiday; *Disney Time* was broadcast the next day; this elicited a complaint from ten year old Christian Carter in the *Radio Times* on Thursday 21 June, complaining that by allowing Pertwee to present the show as himself, the BBC's "criminal" mistake had destroyed his illusion of the series. The Daleks were back in the news in early June when two of the props were stolen after having returned from BBC Cymru (where they had been used on the programme *Nom Muzum Pum Muzum*) and were awaiting collection from Television Centre on Tuesday 22 May. Blue Peter launched an appeal for the missing monsters on Thursday 7 with some tabloids also covering the story. The two Daleks were located abandoned in Ealing and East Dulwich on Saturday 9, with Blue Peter broadcasting a film report of their recovery on Monday 11.

Problems on *Moonbase 3* forced producer Barry Letts to abandon the first intended recording on Friday 8 June. *The Time Warrior* completed recording

on Tuesday 12 June, with the regular cast and crew leaving for three month's holiday. However, tragedy was to strike the team. On Monday 18 June, Roger Delgado was killed in a car crash, having just arrived in Turkey to start shooting the film *Bell of Tibet*. Everyone was badly shaken – particularly Pertwee who had become good friends with his on-screen rival. A sombre atmosphere pervaded the delayed first recording of *Moonbase 3* the following night.

In the meantime, *Doctor Who* was concluding for the summer on BBC1, and Polystyle, makers of *TV Action*, allocated it a lavish *Doctor Who Holiday Special* in June. Katy Manning appeared on *Nationwide* to discuss her impending departure as Jo on Friday 22 June – amidst clips from *Terror of the Autons* Episode One, *Carnival of Monsters* Episode Three and *The Green Death* Episode One. The actress chatted about Doctor Who and promoted her new show, an arts and crafts show called *Serendipity* which was due to start at the end of September. The next morning, Manning also appeared on *A View from Richard Baker*. With Jo having left on screen, Sladen could now be

BARRY LETTS HAD DECIDED ON A NEW LOOK FOR DOCTOR WHO AS IT REACHED ITS TENTH ANNIVERSARY



26 June, 1973: the press meet Sarah Jane Smith, alias Elisabeth Sladen.

introduced to the press and was joined by Pertwee for a photo opportunity at Television Centre on Tuesday 26.

With the character of Sarah now established in her first serial, Dicks continued to organise scripts for her debut season; scripts for *Timescoop* and *Death* to the Daleks were commissioned from Hulke and Terry Nation at the start of July, followed shortly by Brian Hayles' *Return to Phidolon*. Plans were also made to repeat a 60 minute omnibus of *Day of the Daleks* on August Bank Holiday Monday (although this would eventually be dropped back to Monday 3 September) and the first six new books from Target were commissioned. Dicks decided that he would leave Doctor Who as script editor at the end of the current season and return to freelance writing, concentrating on the Target Books.

Over the summer, Pertwee could be heard in *The Navy Lark* which returned to Radio 2 on Saturday 29 July; he also featured as a guest in an edition of the Thames Television panel game *Whodunnit?* in July and impressed the production team greatly during its recording. Back at the

BBC, scripts for the new season continued to arrive during August, and taping on the six episodes of *Moonbase 3* was completed by the middle of the month. In the comic field, *TV Action* was merged back into *TV Comic* as *TV Comic plus TV Action*, which is where the Pertwee Doctor continued his monochrome adventures and briefly acquired a new companion in the form of Arnold, a boy from the 32nd Century. *The Dr Who Annual 1974* appeared from World, and inside its pages the Doctor, Jo and UNIT faced both the Master and some un-named aliens who appeared to be the Daleks.

Letts had decided on a new look for Doctor Who as it reached its tenth anniversary; a new set of titles were to be created for use on *The Time Warrior* onwards using a cheaper variation of the slit-scan techniques featured in 2001: A Space Odyssey and also incorporating a new logo for the series



Above: Sladen and Pettwee get acquainted. Right: Who's your friend? Michael Parkinson poses with Pettwee for Season Eleven's *Radio Times* cover. Below: The legendary – and much-imitated – *Radio Times* Tenth Anniversary Special.



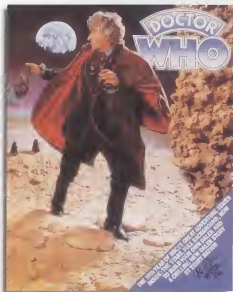
(which would become its trademark for years to come). It was also decided that the battered TARDIS police box prop should have some extensive refurbishment for its reappearance in *Invasion of the Dinosaurs* (the new title for *Timescoop*) when shooting started in September. By now, *Dimensions* productions were well underway with agreements for a stage version of *Dr Who* and the Daleks, having already approached Pettwee and Nation; it seemed that Pettwee would be starring as the Doctor if at all possible.

The UNIT team returned with *Invasion of the Dinosaurs* which started shooting on Sunday 23 September; however, the para-military organisation's links with the show were still dwindling as Hulke's time-bending script included a storyline which led to Captain Yates' quiet resignation. The UNIT cast were now seeking work elsewhere; Courtney had played a Brigadier-like straightman in a Colditz skit on *The Two Ronnies* recorded on Friday 8 September (transmitted Wednesday 27 September). In the meantime, *Moonbase 3* had started transmission in BBC1's 7.35pm primetime slot on Sunday 9 September; however, the audiences rapidly dwindled to barely three million and it was clear that series was not going to be renewed. Dudley Simpson's theme tune for *Moonbase 3* was released by BBC Records as a single in October, backed by *The Worlds of Doctor Who*, a compilation of incidental tracks from stories such as *The Mind of Evil*.

On Tuesday 23 September, David Cardwell of Dimension Productions informed Letts that the plan to stage *Dr Who* and the Daleks was being abandoned after negotiations with Pettwee and his agents had ground to a halt; the proposed ticket price of £3 was felt to be uneconomical. As October arrived, Robert Holmes joined Dicks as the trailing script editor, ready to take over fully the following Spring. Dicks was now having major problems with Hayles' storyline; renamed *The Monster of Peladon*, this had been through various drafts, to the extent where Hayles was reluctant to under-take any further work. Leaving Holmes to supervise other stories, Dicks started to extensively redraft *The Monster of Peladon* himself, and production on this sequel was delayed from mid-December until after New Year 1974.

On Thursday 18 October, one Stuart Money of Gateshead got the anniversary underway in *Radio Times* with a letter asking if a special magazine was planned to celebrate the event at all – which, Russell Twisk of *Radio Times* explained, there was – and it would be out in December!

November was the show's actual anniversary and Pettwee started to make promotional appearances in a new customised car called 'the Alien' – a flying saucer affair constructed on a three wheel Bond Bug chassis. Dubbed 'the Whomobile', Pettwee had already secured the vehicle's appearance in film sequences for *Invasion of the Dinosaurs* and followed this up by



driving it into Billy Smart's Children's Circus on the afternoon of Sunday 4 November (broadcast Sunday 6 January 1974) and then demonstrating it to Peter Purves live on *Blue Peter* the following day. This edition of the children's magazine also gave an extensive history of the show with clips from an Arabic dub of *The Firemaker* from the original 1963 debut serial, *The Daleks' Master Plan*; *The Troughtons*, *The Tenth Planet* Episode 4, *The War Games* Episode Ten and *The Three Doctors* Episode One. With some of his monstrous enemies but minus his Whomobile, Pettwee also joined the Lord Mayor's Show on Saturday 10.

Location filming on *Death to the Daleks* began in mid-November as Dicks battled on with the rewrites to *The Monster of Peladon*. *Planet of the Spiders* – the replacement for *The Final Game* – was commissioned from Sloman at the start of December, just before the BBC's special tenth anniversary party on Monday 10 and the debut of the new season the following Saturday. Nation featured on the *Today* programme on Friday 7 while Pettwee did another *Open House* interview on Tuesday 11, the day on which *Radio Times*

published their lavish colour magazine charting *Doctor Who*'s history from the first serial right the way through to *Planet of the Spiders*. For the fifth season running, the *Radio Times* gave *Doctor Who*'s first night the front cover treatment as various other BBC celebrities extolled the show's virtues in 'Who's Your Friend?' on Thursday 13 December; a letter in that issue saw P. Yorke of Ipswich asking if – in the light of the extracts shown on *Blue Peter* in November – some of the old serials could be repeated? Head of Drama Serials Ronald Marsh explained how actors' and writers' contracts ruled out the early serials, but that more recent tales were proving popular as compilations. The night before *The Time Warrior* began, Dicks was interviewed by Michael Barratt on *Nationwide* which showed clips from *The Sea Devils* Episode Six, *The Green Death* Episode Three and *Planet of the Daleks* Episode Three.

In all BBC1 regions apart from Wales, *Doctor Who* was in the Saturday 5.30pm slot, meaning that ITV opposition was semi-networked shows such as the popular martial arts Western *Kung Fu*, *The Rolf Harris Show*, *Candid Camera* and *Reg Vorney* throughout its run. The pre-Christmas start also seemed to catch viewers unawares; ratings for *The Time Warrior* across the festival period were down on those for *The Three Doctors*, although by the New Year they had recovered, with some instalments netting audiences of 11 million. BBC Cymru initially ran the new episodes on Tuesdays at 7.10pm before shifting it to a very flexible Sunday afternoon slot; the



popular folk programme *Gwerin* 74 replaced *Doctor Who* on Saturday nights in Wales.

By mid-December, Letts had also made up his mind to leave *Doctor Who* and direct other drama series. This was a deciding factor for Jon Pertwee. Since the departure of Katy Manning and the death of Roger Delgado, it was clear that the happy team was breaking up; furthermore, Pertwee was becoming increasingly plagued with back problems which made the action sequences difficult to perform. The star decided that he would only stay on as the Doctor if the BBC offered an outrageous increase in his fee. By the end of the year, the BBC had declined. It seemed that the actor would be finishing *Doctor Who* at the end of his current contract with a record five years behind him.

Accompanied by Patrick Troughton, Bernard Wilkie discussed visual effects on *Doctor Who* with a selection of monsters on *Pebble Mill* at One on Friday 21 December; *The Green Death* was the compilation Christmas treat for BBC1 viewers on Thursday 27 December, with Richard Last of the *Daily Telegraph* commending this splendid fantasy in his column the next day. As 1974 arrived, Dicks completed his revised scripts for *The Monster of Peladon* which started shooting in mid-January; on BBC1, the second serial began with its first episode entitled simply *Invasion* – a move which led to Hulke's decision to stop writing for the show and concentrate on books instead.

The scripts for *Planet of the Spiders* – crafted as Pertwee's swansong, and in which the Doctor would sacrifice himself by facing his own fear in a



Left: Pertwee and Sladen meet a friendly Draconian at the opening of the *Blackpool Doctor Who* exhibition in April 1974. Above: Kevin Lindsay (Linx) and Pertwee take a break from filming *The Time Warrior*. Below: The Fourth Doctor is announced. Tom Baker bids farewell to his building site mates and takes to the TARDIS ...

As Pertwee's final serial entered production, the scripts for *Space Station* started to arrive with Holmes commissioning his old writing colleague Robert Banks Stewart for *Loch Ness* and discussing *Gensis of Terror* with Terry Nation; the Children's variety show *Crackerjack* presented a spoof of the *Doctor Who* titles in their edition of Friday 22 March. With transmission of *The Monster of Peladon* underway on BBC1, Pertwee opened one of two new BBC Enterprises *Doctor Who* Exhibitions at Blackpool on Friday 6 April, with the event covered by *Nationwide*. With only a couple of weeks left as the Doctor, Pertwee then appeared with his wife, Ingeborg, on *Pebble Mill* at One on Thursday 18 April; Ingeborg discussed a cookery book she was publishing while Pertwee himself talked of his return to the theatre with the play *The Bedwinger*. Pertwee then recorded a Radio 2 pilot called *The 78 Show* on Sunday 21 April.

Pertwee taped his final scene as the Doctor on Wednesday 1 May, a few days before the first instalment of *Planet of the Spiders* was due for broadcast; during this serial, some fans of the show were also lucky enough to catch an unscheduled repeat of *The Sea Devils* compilation when industrial action blacked out a cricket match on the morning of Monday 27 May. With the exception of *The Monster of Peladon*, *Doctor Who* maintained a

PERTWEE DECIDED THAT HE WOULD ONLY STAY ON AS THE DOCTOR IF THE BBC OFFERED AN OUTRAGEOUS INCREASE IN HIS FEE. BY THE END OF 1973, THE BBC HAD DECLINED ...

Buddhist parable – were delivered, and Holmes started to assemble scripts for the new Doctor, starting with a retrospective commission for a writer called Christopher Langley to deliver a *Space Station* story on Thursday 24 January. The Daleks turned up on an edition of the children's series *Vision On* on Tuesday 29 January but – although booked and advertised – Pertwee did not turn up to discuss the subject of *Horror and Fear* on a new chat show, *Just a Nimmo*, which was recorded on Sunday 20 January; Pertwee was to have featured with a Draconian. The actor recorded two editions of the radio quiz *Pop Score* on Monday 4 February (broadcast 13 and 20 February) – and four days later announced to the press that he was leaving *Doctor Who*. Most papers covered the story on Saturday 9 (simultaneously promoting *Invasion of the Dinosaurs* Part Five). Pertwee's successor, theatre and movie actor Tom Baker, had already been cast and was announced to the press on Friday 15.

February 1974 saw the delayed publication of *Doctor Who* and the *Auton Invasion* and *Doctor Who* and the *Cave Monsters*, the first two new novelisations from Target Books; these were promoted by a signing tour by Pertwee around the UK. *Death to the Daleks* made its debut on BBC1 at the end of the month, heralded by a less than enthusiastic article in *The Sun* on Saturday 23; Part Three of the serial was also previewed on *The Afternoon Programme* on Saturday 9 March. Before starting filming on *Planet of the Spiders* in mid-March, Pertwee recorded more editions of *Sounds Familiar* and an interview for the BBC World Service on Monday 4 March.



strong audience across the 26 week run, and ended up with a respectable average audience only just below the previous year's nine million. During the summer and autumn between seasons, Pertwee debuted as the new chairman of *Whodunnit* on Monday 24 June; his Doctor also graced the cover of another *Doctor Who* Holiday Special from Polystyle that month. Accompanied by either Jo or Sarah (depending on the story), the Pertwee Doctor enjoyed his final adventures in *The Dr Who Annual* 1975 from September while his comic strip alter-ego continued in *TV Comic* through to January 1975. Both of the Peter Cushing movies also got unscheduled broadcasts on BBC1: in the coming months; *Daleks – Invasion Earth* 2150AD replacing *Wimbledon 74* and *Top of the Pops* on the evening of Thursday 27 June and *Dr Who* and the Daleks when rain stopped the Third Test between England and Pakistan on the morning of Monday 26 August.

However, for millions of loyal viewers, the most exciting and colourful era of *Doctor Who* to date ended around 6pm on Saturday 8 August as

Jon Pertwee metamorphosed into Tom Baker at the end of *Planet of the Spiders* Part Six. In five years, the show had been transformed – taken from the brink of cancellation and returned to the high-profile success it had enjoyed in the mid-1960s – largely thanks to the charisma and showmanship of its star. The following Monday, Donald Gomery of the *Daily Mirror* summed up the feelings of the audience when he wrote: "Thanks, Jon, for all you've done for us kids."

The Time Warrior

You Ain't Seen Nothing Yet **BY DAVE DWEN**

DWM ARCHIVE

DWM 246

COMMISSIONING

Mon 16 Feb 73 The Time Fugitive (working title) storyline commissioned for Mon 5 Mar 73
Mon 5 Mar 73 The Time Survivor scripts commissioned for Mon 12 Mar 73 (Part One), Mon 19 Mar 73 (Part Two), Mon 26 Mar 73 (Part Three), Mon 2 Apr 73 (Part Four);
Part One and Two on Mon 19 Mar 73, Parts Two and Four on Mon 19 Mar 73, and Part Three on Mon 26 Mar 73

PRODUCTION

Mon 7 May 73 Peckforton Castle, Peckforton, Cheshire [Forest]
Tue 8 May 73 Peckforton Castle [Forest; Yard; Battlements]
Wed 9 May 73 Peckforton Castle [Yard; Battlements]
Thu 10 May 73 Peckforton Castle [Yard; Battlements]
Mon 28 May 73 Television Centre Studio 6: Part One
Tue 29 May 73 Television Centre Studio 6: Part Two
Mon 11 Jun 73 Television Centre Studio 1: Part Three; Workshop for start of Part Four
Tue 12 Jun 73 Television Centre Studio 1: Part Four

RADIO TIMES

Sat 15 Dec 73 Part One: An alien ship crash-lands near a medieval castle. Soon the combination of primitive ferocity and advanced technology faces the Doctor with a terrifying problem.
Sat 22 Dec 73 Part Two: Trapped in the Middle Ages, the Doctor hunts for the missing scientists. His search lands him straight into the hands of Linx.
Sat 29 Dec 73 Part Three: Irongron attacks Sir Edward's castle with his new-found weapons. The Doctor fights back.
Sat 5 Jan 74 Part Four: Linx's ship prepares to take off. In a desperate attempt to save the kidnapped scientists, the Doctor and Sarah head the attack on Irongron's castle.



"Do you know you're married to Dot Cotton, Edward?"
"Well you hum it and I'll play it, Miss Smith ..." © BBC



The way in which I watched The Time Warrior differed from that in which I had seen the previous two or so years of Doctor Who, and not just because it was the first serial I saw in colour (dispelling, incidentally, a belief induced by the cover of Doctor Who In An Exciting Adventure with the Daleks, that the TARDIS was, in fact, purple!).

The early 1970s – 1973 in particular – was a splendid time to be a seven year-old Doctor Who fan, with three Doctors having appeared together, banishing any confusion as to who exactly was on the cover of the first three Target paperbacks – and with a remake of the first of those, starring Peter Cushing, alongside Jon Pertwee's Serials appearing on TV. The series' past was something of an enigma until the earlier appearance of The Making of Doctor Who, which I would have stolen from WH Smith had my mother not yielded to my instant moral blackmail upon first seeing it.

The Piccolo paperback was great – predating even those three Target novels – and, at its heart, had a rambling travelogue description of the Doctor's journeys since 1963, culminating in a series of Time Lord files and UNIT memoranda. Frustratingly, these ended with the Brigadier reporting on the

The Linx effect: Jon Pertwee, Elisabeth Sladen and Kevin Lindsay at Peckforton Castle. © BBC

then unresolved navy larks with the Sea Devils.

The next year, the family edition of the Rodio Times advertised that there was to be a Doctor Who special magazine and so, presumably after I had asked a few hundred times, an order was placed with the local newsagent.

As I was dressing for school one morning, the papers arrived, and with them, that very publication. So began possibly the happiest day of my young life. Turning the pages, I immediately saw that Doctor Who was to have "a new beginning" (terms such as "title sequence" being thankfully a few years ahead of me), and then learned what all three actors to have played Dr Who thought of the part. By page eight, I was shaking with excitement. The adventures previously granted only a perfunctory paragraph were laid out before my eyes, just like Rodio Times programme listings, with story titles and numbers of episodes – all absorbed by the end of that week – and, best of all, photographs! The story listings, headed by what must have been the debut of the notorious "Diamond Logo", are interspersed with photo calls and interviews with the regular cast, headed with memorably lurid headlines – "The Animal Skins We Wore Were Full of Insects!", "Polly Was a Weedy Frightened Lady", "I Don't Want The Brig To Look A Twit", and of course "The Nutcase Professor Swept Me Off My Feet" – previously these people had been names, and no more. And imagine my shock at learning that grumpy Peter Purves had been in Doctor Who! Purves, flanked by macabre dolls on a futuristic motorway flyover is still one of my favourite images from the series, even though it never appeared.

On page 28, Doctor Who leapt into colour and made a vital connection with stories that I had seen for myself. But, infinitely better, on page 36, the magazine used time travel to surpass the Piccolo book by showing what I would be enjoying in the coming year: Dinosaurs, Daleks, Peladon and Spiders, all sounded too good to wait for. The facing page offered my first ever glimpse of Sarah Jane Smith, Elisabeth "I'm Easily Spooked and I Hate Creepies" Sladen seemed a bit strict-looking, and dressed like a teacher, but she was at least from my native Liverpool. Looking back now, I see that she felt "ashamed" of her accent slipping through on screen, so perhaps this is precisely where I started to become such a dreadful snob myself.

I was terribly late for school.

A few weeks later, I settled down to watch The Time Warrior Part One, already familiar with the new titles and logo, and looking forward to meeting Sarah Jane. The first half of the story has the Doctor seen as a suspicious stranger by Sarah, and it was deeply satisfying to know more than her about him and his past than she did. Watching Doctor Who would never be the same again. For me, and I suspect a few thousand others, the series truly underwent "a new beginning".

ARCHIVE EXTRA

❑ In mid-January, the story had the serial code VV; this also appeared through to Elisabeth Sladen's booking at the start of May on some documents. The serial was still referred to as The Time Survivor as late as mid-April 1973

❑ Dudley Simpson was booked to provide the score on 13 April; this was recorded at Lime Grove on the afternoons of Monday 1 and Monday 8 October, with electronic elements

added at the Radiophonic Workshop on Tuesday 9, Wednesday 10 and Friday 26 October

❑ Friday 1 February 1974: An Audience Research Report on the final instalment gave comments from 272 viewers; the show was well received with praise for Pertwee's performance and the realisation of "Lynx". As usual, the children were very enthusiastic

❑ W H Allen produced a poster showing the

Doctor and Linx in 1984. Invaders issued a model of Linx in 1996 and Harlequin marketed a smaller Linx in 1997.

❑ The serial was screened on BBC Prime in 1996 and New Zealand repeated it in January 2001. The BBC retain D3 copies of all episodes

❑ In the Extras section, Douglas Domingo and Robert Peters played Irongron's Men in Workshop (not UNIT Soldiers)

Invasion of the Dinosaurs

If You Don't Know Me By Now **BY JACQUELINE RAYNER**



"Kklak!" © BBC

and that's a big part of this story. The Doctor has earned Sarah's trust – he even makes her smile when they are facing years in a military prison, because she knows he'll get her out of it – but her thirst for a story makes her trust Finch and Grover, and they exploit this. Idealism makes the would-be colonists vulnerable to similar exploitation. Benton trusts the Doctor enough to disobey direct orders and allow himself to be rendered unconscious, and thus lives are saved. And then, of course, there's Mike Yates. That's the story's masterstroke.

Doctor Who's always been a bit of a black and white world (insert your own pun about the years 1963-1969 here if you wish). There are the goodies, and the baddies. Sometimes the baddies are pretending to be goodies, but they're always found out. And sometimes they miraculously change sides at the climax of a tale, and we've learned to accept that as just one of those things. But here ...

Can you imagine if Victoria had joined up with the Great Intelligence sometime between *The Abominable Snowmen* and *The Web of Fear*? Or if Jamie had been recruited as a Time Lord agent in *The War Games*? Or if Miss Barbara Wright had planted a homing device enabling the Daleks to track the TARDIS in *The Chase*? One thing we knew with Doctor Who was that the people that the Doctor teamed up with over the course of more than one adventure – when not hypnotised, at least – were always on his side. We'd trust them as we'd trust our own best friends, or the Doctor himself.

But Mike Yates betrays everyone. Oh, he's motivated by idealism, and he doesn't want anyone to be killed. But he's not on our side anymore. And that's scarier than any amount of flesh eating giant reptiles. That's why this story's special. Way back in 1965/6 the acknowledged order of things had been shattered with the deaths of Katarina, Bret Vyon and Sara Kingdom over the course of one story. On 21 June 1969, we'd discovered that the Doctor didn't always win after all. And now we'd found out that friends can't always be trusted. The world had turned on its head again. Who would be next? Would the Brigadier come to believe in a higher cause? Would Sarah sell out UNIT for a story? Are we, in the end, gullible because we give our affections to these characters, or because we trust people, or because we believe in ideals?

Are we gullible, then, because we're willing to accept, for a few hours, that slow moving puppets with rubber teeth are terrorising London? "Yes," laugh the Dinosaur detractors, embarrassed by 1970s budgets; "No," say people who claim to appreciate a story for what it is, not knock it for what it's not – but are they being fooled by their own idealism? A belief that Doctor Who is in some way worthwhile, somehow meaningful?

Nah. But then that's just what I say. And how do you know you can trust me?

O nusion of the *Dinosaurs*. That's the one with the rubbish dinosaurs, isn't it? Out of all the Doctor Who stories with rubber monsters (which, in case you hadn't noticed, is a large percentage of them), this is the one that gets all the stick. Skarasens, Taran Wood Beasts and giant snakes fade into insignificance beside the kklaking pterodactyl and the wobbly tyrannosaurus.

Luckily, this wasn't a problem for those like me who first experienced this story via the Target novelisation. And it probably wasn't a problem at the time, either, for the watching children, or those who could suspend their disbelief enough to accept that a tall man in ridiculously frilly sleeves was travelling through time and space in a police box.

This season is particularly special for me because it marked the start of my love affair with Sarah Jane Smith. I don't mean actual kisses and cuddles with a fictional character of course; that would be rather disturbing. And anyway, there's the age difference. (Sarah: early twenties; me at time of broadcast: one and a half.) But oh, isn't she fab? She's not quite the Sarah that she would become – she's not as yet developed the fabulous fashion sense of Seasons Thirteen and Fourteen, and, although she's wonderfully independent, she's also reckless and gullible. But she does come up with all the clues, follows them up when no-one else will listen and is willing to attack peasants when the Doctor is threatened.

There's a fine line between being gullible and being trusting.

to-ground strike of some laser-type beam before they landed". The aliens promise not to bring in any more of their people, but the Doctor learns that spaceships are landing day and night with more troops. The aliens claim to be the injured party, since it was humanity who opened fire on them first; they have released monsters (hatched from eggs) to patrol the streets to protect themselves. A "Vichy government" has been set up in Harrogate (which the Brigadier is at loggerheads with); Hulke suggested that the Doctor

could see newsreel film of a government man returning from a trip to the aliens' mother ship, saying what nice people they are. The government has daily meetings with the aliens at the Tower of London, which is the aliens' HQ. The aliens now demand the whole of South England be evacuated for them – claiming the whole time that they are being "provoked" – the same tactic which saw Hitler rise to power. The aliens' plan is eventually to restrict mankind to Australia, which they will then destroy with a few H-bombs. The Doctor

DWM ARCHIVE

DWM 203

COMMISSIONING

Wed 17 Jan 73 Timescoop storyline commissioned for Thu 1 Feb 73; delivered Fri 15 Jan 73
Mon 2 Jul 73 Timescoop scripts commissioned for Mon 6 Aug 73; Parts One and Two delivered Sun 29 Jul 73; Parts Three to Six delivered Sat 4 Aug 73

PRODUCTION

Sun 2 Sep 73 Covent Garden Market; Albert Embankment; Houses of Parliament; Billingsgate Market; Trafalgar Square; Westminster Bridge; Whitehall; Haymarket; Margaret Street; Outer Circle (Deserted London)
Sun 23 Sep 73 Long Lane, Smithfield, London (Doctor takes readings); Lindsay Street, Smithfield, London (Dinosaur Fight); Moorgate Station, London (Underground Station); Arcade, Moorfields, London (Jewellers Shop); New Union Street, London (Crashed Car)
Mon 24 Sep 73 Northfield's School; Ealing, London (Detection Centre; Car Park); CEGS Sub-Station, Ealing, London (Tyrannosaurus Hangar); Pickfords; Ealing, London (Looters; Pterodactyl); Chamberlain Road, Ealing, London (Detection Land Rover driving)
Tue 25 Sep 73 The Straight, Southall, Middx (Soldiers and Tyrannosaurus); White Street, Southall, Middx (Doctor drives to Warehouse; Doctor evades patrol)
Wed 26 Sep 73 Wimbledon Common, Wimbledon, London (Doctor chased by patros); Kingston Meat Market, The Bottoms, Kingston (Doctor and Sarah caught); GPO Sorting Office, Orchard Road, Kingston (Police Station); Palmer Crescent, Kingston (Looters' Van); Wilmer Close, Kingston (Street with milk float); Parkfields Road, Kingston (Doctor drives to warehouse)
Thu 27 Sep 73 Canbury Gardens; Lower Ham Road, Kingston (TARDIS; Phone Box; Bus Stop); Kingston Meat Market (UNIT and Stegosaurus); Claydon Avenue, Brentford, Middx (Street with dog); South Lane, Kingston (Doctor takes readings); Riverside Drive, Ham, Middx (Drive under Apatosaurus)
Sat 29 Sep 73 CEGS Sub-Station, Ealing, London (Stan Gun sequences; Finch Stand-Off)
Mon 8 Oct 73 Unknown: Model shots; Monster
Tue 9 Oct 73 Unknown: Model shots; Deep Space; Tyrannosaurus
Mon 15 Oct 73 Television Centre Studio 6; Part One; Dinosaurs Effects for Parts One and Two; Underground for Part Four
Tue 16 Oct 73 Television

ARCHIVE EXTRA

● The serial began as a storyline entitled *Bridghead* from Spoc written by Malcolm Hulke on Monday 18 December 1972 and submitted on spec to Terrance Dicks. The Doctor arrives back in a deserted London to learn from three or four people who have not been evacuated that aliens have landed and taken over the city centre; the weak British government have acceded to the aliens' demands that the area be evacuated after "the aliens had demonstrated their powers by vapourising, say, County Hall with a single air-



High! Low! Everywhere we go! Our fine four-fendered friend! And the Whomobile. © BBC

➤ Centre Studio 6: Part Two
 Thu 18 Oct 73 Unknown: Model shots: Tyrannosaurus through house
 Fri 19 – Sat 20 Oct 73 Unknown: Model shots
 Mon 29 Oct 73 Television Centre Studio 8: Part Three
 Tue 30 Oct 73 Television Centre Studio 8: Part Four; RSG Corridor and Store Room for Part Six
 Thu 1 Nov 73 Unknown: Model shots: Tyrannosaurus in street; head through wall
 Mon 6 Nov 73 G. Pinewood Studios: Model shots
 Mon 29 Oct 73 Television Centre Studio 4: Part Five
 Tue 30 Oct 73 Television Centre Studio 4: Part Six

AUDIO TUNES
 Sat 12 Jan 74 Part One: As promised, the Doctor gets Sarah back to London. But why is London completely deserted?
 Sat 19 Jan 74 Part Two: The Doctor attempts to solve the mystery of the monster invasion. His first move – the capture of a dinosaur.
 Sat 26 Jan 74 Part Three: The Doctor captures his monster, but further enemy sabotage puts him in terrible danger. Sarah is kidnapped and finds herself on a terrifying journey.
 Sat 2 Feb 74 Part Four: With Sarah a prisoner, the Doctor comes closer to solving the dinosaur mystery.
 Sat 9 Feb 74 Part Five: The Doctor becomes a fugitive, hunted by the army across a monster-filled London. Sarah discovers the amazing truth about the spaceship.
 Sat 16 Feb 74 Part Six: Operation Golden Age moves into its final stage. The Doctor, Sarah and the Brigadier make a desperate attempt to stop time being thrown into reverse.

must reveal the aliens' plan to the world; as Hulke pointed out, this was "Churchill vs the appeasement policy"

➤ A new title suggested by the production office, *Invasion of the Dinosaurs*, had been devised by the time the final scripts were delivered on Saturday 4 August 1973; the Timescope working title had also been developed by the BBC and was still in use through to the start of September

➤ The TARDIS was refurbished for the serial with new glass signs at the top of each side, recladding of the base with hardboard, a new coat of Prussian Blue paint and rehinging of the doors. The cost of materials was £10.50

➤ Richard Franklin was booked for the serial on Wednesday 5 September, with Nicholas Courtney contracted on Friday 14 September

➤ The dinosaurs models were too big to be made by Clifford Culley's visual effects firm at Pinewood and were contracted out to Rodney Fuller; most were operated by hidden cables

➤ The filmed sequence of the dog with the abandoned car was due to have been filmed at either Burford Road in Brentford or Claydonas Avenue on Tuesday 25 September, but was actually done two days later. Other planned shooting locations were on Sunday 23 September at Ropemaker Street (for the Doctor taking readings); on Tuesday 25 at Brackley Terrace at Brentford (for the milk float scene and the Doctor and Sarah escaping the soldiers), Willoughby Road in Kingston or Swanscombe Road in Chiswick (for Phillips evading the patrols), Park Road in Kingston (for the Doctor and Sarah being arrested), Coombe Road in Chiswick or Park Road (for the soldiers fighting the Tyrannosaurus), Swanscombe Road, Willoughby Road or Loughborough Road (for the Doctor driving back to the warehouse and later evading the army patrol); and on Saturday 29 at Hearn Street behind Liverpool Street Station (for the Doctor trying to stun the Apatosaurus)

➤ The Doctor's new car, referred to in the scripts as the "Whomobile", was provided by John Stanley of Hampton and director Paddy Russell found the vehicle was forced onto her; the UNIT tracker dog, Heidi, came from Animal Kingdom of Denham

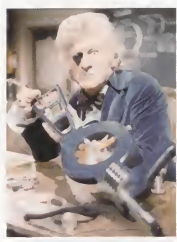
➤ Recording took place each evening from 7.30pm to 10.00pm except for Monday 29 October when it began at 8.00pm

➤ Monday 29 October 1973: The crew played a joke on new girl Elisabeth Sladen, telling her that for the CSO sequence of the dinosaur in the hangar, she must wear special CSO underwear or the process would allow those in the studio to see through her clothes!

➤ When George Bryson who played Private Ogden was unable to attend the recording of Parts Five and Six, the character's lines were given to "Private Bryson" and the part recast with Colin Bell. Private Bryson was described in Hulke's script as "a rather dim soldier"

➤ Tuesday 30 October 1973: The final two day studio session was originally planned for Studio 3. Part Six's recording saw all the Underground scenes taped together at the end of the evening

➤ On Monday 14 January, Hulke wrote to his friend Hicks to formally protest about the retitling of the first episode to *Invasion* and asking that the matter be brought to the attention of Barry Letts and Ronnie Marsh. He felt that *Invasion of the Dinosaurs* was "an excellent title", and that the decision taken by Paddy Russell to change it must have lost millions of viewers – as well as making it the same title as used on Serial V (*The Invasion*); he had seen the title used on trailers and believed it was a mistake that would not be repeated on the episode. He also felt that the sudden switch of title with the next episode would make it appear as if the team could not make their minds up. "What I am thinking of is the ratings for the serial as a whole, and my professional reputation," wrote Hulke, adding that he was glad to be moving over to writing books rather than TV scripts. Letts responded to Hulke on Thursday 17 January, saying that Marsh was aware of the situation and took the writer's point; indeed, he pointed out the drawing of perodactyl in the Radio Times for the programme billing which made a nonsense of keeping the dinosaurs secret. "The decision was a very dubious one," agreed Letts, "I now regret having made it. I should like to apologise to you for causing such distress." Marsh also telephoned Hulke on the afternoon of 18 January to apologise to the writer, and found Hulke very understanding. Hulke replied to Letts on Thursday 24 January, saying he believed the decision had been made by Russell and adding that thought the finished programme was "super" and that people were raving about the dinosaur effects



Caught in the act! The Doctor about to wipe Part One – and his atrocious cockney accent – from existence! © BBC

➤ A film sequence intended for the start of Part One showed a looter grabbing a cash bag from an abandoned milk float and then being attacked by a shadow (that of a perodactyl); the scene was filmed and then cut. Like Part Three, Parts Four to Six also over-ran and had cuts made to them. Part Four had four edits made. The first removed the Doctor displaying his energy detector – which the Brigadier thinks looks like "a madman's fly-trap" – to the Brigadier before Finch and Yates enter. The next cut removed a short film sequence of the Doctor departing from the underground station in his car and the start of the next scene on board the spaceship where Mark, Adam and Ruth try to convince Sarah that they will only take the best elements of civilisation with them to the new world. A short scene of the Doctor attempting to show the Brigadier the air vent (although this has been switched off) was dropped, as was the start of a scene where Adam, Ruth and Mark discuss how Sarah was selected for their ship and what to do with her. Part Five had one cut made to it – the end of a scene which Courtney and Levene particularly liked: in this, Benton asks about being under arrest to which the Brigadier replies "I can't spare men to look after you, Benton. You'll have to guard yourself," and then adding "Sergeant. Well done." Part Six lost three scenes after the Doctor is saved by the Brigadier; in the control room, Grover is telling Yates that he admires Sarah's spirit and this is why he had her placed on the spaceship when Finch phones from Grover's office to say that the Doctor has been saved – Grover then sends Yates to deal with them. The start of another scene originally had Yates explaining to the Doctor that he had been recruited to Operation Golden Age after hearing Grover speak at a Save Planet Earth meeting while he was on leave after the maggots business. Benton trying to raise the mobile patrols after the Doctor and Brigadier leave was dropped, as was a short scene where Butler and Whitaker were alerted to the Doctor's attempts to break into the lift – causing Whitaker to summon up something to "discourage him" (the Triceratops)

➤ In August 1974, the wiping of all six episodes of the serial was authorised although it seems that only Part One was wiped as a result of this action. It was not wiped in mistake for Episode One of the 1968 story *The Invasion* since this had already been erased in May 1971

➤ Chris Achilleos' book cover was included in Titan's Chris Achilleos Art Portfolio in 1986. Harlequin Miniatures issued a Dinosaur set, Third Doctor, Sarah Jane and "Whomobile" models from 1998 to 1999

➤ The serial has been screened episodically and as a compilation on UK Gold since July 1993, on BBC Prime in 1996 and on BBC Choice (with the longer edit of Part Three) in October 1999. New Zealand repeated the serial in January 2001. The BBC retain D3 prints of all episode plus the extended monochrome film sequences for Part One

➤ In the Extras section, the Voice on Film in *Reminder Room* credit should be omitted; the voice was that of the character Butler

➤ In the Credits section, omitted is the fact that Robert Holmes was an uncredited Script Editor on Parts Five and Six alongside Terrance Dicks

Death to the Daleks

Amateur Hour **BY NICHOLAS BRIGGS**



Never play with fire.
Or Daleks, for that matter. © BBC

the household quiet enough to record 25 minutes at a time? Since my brother had left home for the joys of Oxford Polytechnic and my parents had given up chaperoning me through the 'scary bits' just before the final episode of *The Mind of Evil*, however, the extraneous noise problem was largely solved. My solution to the tape stock dilemma was to record only the best episodes ... in other words, the ones with Daleks in. Of course!

So, as the BBC globe dissolved into Doctor Who's best-ever and shortest-lived title sequence, I was there with my rabbit-hutch-shaped microphone and Philips reel-to-reel machine, recording Part Two of *Death to the Daleks*. I didn't bother with Part One, because everyone knows that the Daleks never turn up until the end, so what was the point of recording that?

Some months later, my childhood chum Nick Layton leant me his cassette ('Unknown technology! Alert! Alert!') recording of the first instalment. I must confess, I still haven't given it back. Alarmingly, on this recording, just as the BBC South announcer finishes saying 'And now Doctor Who in *Death to the Daleks*', Nick's late grandmother can be clearly heard declaiming a perfectly timed 'Rubbish!' just before the theme tune starts. Maybe she was the one to start the 'terrible stinker' rumour ...

Clearly it's because of all this that every second of *Death to the Daleks* is etched into my brain. I love every note of Carey Blyton's often derided incidental music. Ring-modulated woodwind instruments somehow just say 'Daleks!' to me. And, frankly, 'Daleks!' to the rest of you who think it's a load of old creaky rubbish.

I know that Bellal doesn't glow properly, Jill Tarrant is crap, and the city is obviously made of polystyrene. I also know that there was absolutely no point in the Doctor and Bellal going into the city ... except to be pursued by Daleks and have an exciting game of Venusian hopscotch. But isn't it just a cracking little story that hits all the right marks? The Doctor and Sarah separated in Part One. Nasty indigenous life-forms (with sunglasses for eyes), cute indigenous life-forms (with sunglasses for eyes), space people, a sand-pit planet and silver Daleks! Silver Daleks, for goodness sakes! Of course it's a classic. What do you mean, Michael Wisher's Dalek voices sound a bit tinny and you can see the wire attached to a hook on the root monster's head? I know! I know!

What's a bit disappointing is that Pertwee is clearly unimpressed by the Daleks and doesn't really try that hard. But he's still his reassuring, velvety old self for most of the time ... and he's particularly good when he warns Sarah that he might not return from his death-defying mission in the polystyrene city. And, of course, Lis Sladen is great. Galloway's a brilliantly creepy and almost complex villain ... and why did John Abneri have to die so soon? Pertwee's 'Nah! So good 'ee's dead!' wasn't a terribly fitting epitaph either!

Well, that'll be me rattling on about a sacred part of my Who adolescence then. It may be a stinker. But I love the stink of it.

DWM ARCHIVE

DWM 278

COMMISSIONING

Fri 23 Mar '73 'Four Part Dalek Story' storyline commissioned for Mon 2 Apr '73; delivered Fri 1 Jun '73
Mon 2 Jul '73 *Death to the Daleks* scripts commissioned for Wed 1 Aug '73; Part One delivered Sat 28 Jul '73, Parts Two to Four delivered Sun 29 Jul '73

PRODUCTION

Tue 13 Nov '73 ARC Sand Pits, Galloway Hill, Dorset (Pool)
Wed 14 Nov '73 ARC Sand Pits (Pool; Boulder Pit)
Thu 15 Nov '73 ARC Sand Pits (Ambush)
Fri 16 Nov '73 ARC Sand Pits (TARDIS; Mining Pit)
Mon 19 Nov '73 ARC Sand Pits (Fight)
Mon 3 Dec '73 Television Centre Studio 4: camera rehearsals
Tue 4 Dec '73 Television Centre Studio 4: TARDIS; Sand Dunes, Ext Dalek SpaceShip; The City; The Great Cavern; Large Cell; Dome
Mon 17 Dec '73 Television Centre Studio 4: camera rehearsals
Tue 18 Dec '73 Television Centre Studio 4: Dalek Ship; Rock Tunnels; City Wall; Floor; Rooms; Corridor; Central Room

RADIO TIMES

Sat 23 Feb '74 Part One: The Doctor promises Sarah a trip to a 'paradise planet'. But when they arrive the Tardis suffers a mysterious breakdown. There are strange horrors lurking in the darkness outside ... Then the Doctor's oldest enemies come on the scene.
Sat 2 Mar '74 Part Two: The Doctor and his friends are forced into an alliance with the Daleks. But already the Daleks plan treachery. Sarah is sentenced to be sacrificed by the Exolons.
Sat 9 Mar '74 Part Three: Escaping through the tunnels, the



Stone a friend? The Doctor and Bellal, his Exilium chum. © BBC

I still remember that terrible day, when my good friend John Ainsworth informed me that *Death to the Daleks* was generally held to be a stinker. I couldn't believe my red, flashing ears. My silver, dome-like head swivelled uncontrollably, my eye-stalk jerked up and down alarmingly. 'Self-destruct!' I grated, electronically.

It was a moment that probably comes to many Doctor Who fans. The heartfelt joys and enthusiasms born in the privacy of your own tea-time sitting room clashing with 'received opinion', smelted from the white hot pages of fanzines and the seedy, late-night bars of conventions. But it's all lies, I tell you! Or maybe it's more to do with the fact that, no matter how many times I watch *Death to the Daleks* (and I do, sadly, watch it a lot), I just can't dislodge that rose-tinted eyestalk.

You see, although teenagers like me in 1974 had the same platform shoes and flared trousers that you youngsters have today, we didn't have none of them fancy televisual recording contraptions. And in 1974, it was just dawning on me that Doctor Who needn't entirely vanish into the ether ... I could 'tape record' it. I had stumbled upon this novel concept by attempting to record the Doctor Who theme tune the previous year, during *Frontier in Space*. To start with, I'd been annoyed by the sounds of Ogren guns getting in the way of the fade out ... but then I began to realise that I was actually listening more to the Ogren guns than I was to the theme tune. D'oh! Why didn't I record the whole programme?

There were two answers to that question ... Firstly, I didn't have that much tape. (Yes, it came in big expensive reels of quarter-inch in those days). And secondly, how would I keep

ARCHIVE EXTRA

Thursday 18 October 1973: Originally, Cliff Culley was to handle the visual effects but on Tuesday 13 November he was informed that the effects would be handled in-house by the BBC

Friday 9 November 1973: Michael Wisher pre-recorded his Dalek voices

Tuesday 13 November 1973: The root which attacked the Dalek on location was controlled on wires slung across the lake by visual effects designer Jim Ward and his assistants Colin Mapson and Peter Pegrum

The end of Part One was wrongly edited to show too much of the Dalek gun firing – thus

making it clear that it was having no effect on the Doctor and the Earth party. Part Two was edited on Monday 7 January 1974

W H Allen produced a poster of Roy Knipe's book cover in 1984. Harlequin issued figures from the serial including a Dalek, an 'Engineer Dalek' and an Exolion in 1997/8.

➤ Doctor and Sarah find an unexpected ally. As the Daleks continue to hunt for him, the Doctor enters the forbidden City. Sat 16 Mar 74 Part Four: The Doctor matches his wits with the City's brain, with death as the penalty for failure. Sarah and Jill risk their lives in an attempt to trick the Daleks.

Carey Blyton re-recorded parts of his music score for the CD *Sherlock Holmes meets Dr Who* issued in July 1999

➤ Death to the Daleks was shown on BBC Prime in 1997 and repeated in New Zealand in January 2001

➤ In the Cast section, the key for *** is omitted; this was to indicate that Murphy

"But I've given him two Nurofen Plus. I can't understand why he isn't better!" Jill Tarrant does *Florence Nightingale*. © BBC

Grumbar was incorrectly credited as 'Murphy Grunbar' on all four episodes. In the Extras section, omitted were Terry Walsh as Stunt Double for Doctor Who and Roy Heymann who played Jebel



The Monster of Peladon

A Touch Too Much **BY VANESSA BISHOP**

DWM ARCHIVE

COMMUNICATING

Thu 4 Jan 73 Return to Peladon storyline commissioned for Fri 9 Feb 73
Thu 12 Jul 73 Return to Peladon scripts commissioned for Mon 1 Oct 73; Part One delivered Mon 13 Aug 73; Part Two on Mon 20 Sep 73; Part Three on Mon 24 Sep 73; Part Four on Wed 26 Sep 73, and Parts Five and Six on Thu 27 Sep 73

PRODUCTION

Mon 14 - Wed 16 Jan 74 Ealing Film Studios Stage 3A: Mine Tunnels
Thu 17 Jan 74 Ealing Film Studios Stage 3A: Mine Caverns; Mine Tunnels
Fri 18 Jan 74 Ealing Film Studios Stage 3A: Mine Tunnels
Mon 28 Jan 74 Television Centre Studio 8: Part One
Tue 29 Jan 74 Television Centre Studio 8: Part Two; Temple and Pit for Part Three
Mon 11 Feb 74 Television Centre Studio 6: Part Three; Film and Aggregator Effects for Parts One and Two
Tue 12 Feb 74 Television Centre Studio 6: Part Four
Tue 26 Feb 74 Television Centre Studio 6: Part Three; Aggregator Effect for Part Two; Fight for Part Four
Wed 27 Feb 74 Television Centre Studio 6: Part Six; Aggregator Effect for Part Five



Mention the Peladon stories and talk of their political commentaries isn't far behind. The Curse of Peladon is a slant on Britain joining the Common Market. The Monster of Peladon echoes the miners' strikes of the early 1970s.

And we like this. It makes the stories sound worthy and educational – and is more evidence that *Doctor Who* can be about real 'issues', which is good material for lofty articles. But the real fascination of the Peladon stories isn't so much their political pandories, but the spectacle of a story packed to the gills with aliens. We're talking weird and wonderful, scary and blobby monsters here, not 'issues'. Let's face it – if the delegates that filed into King Peladon's throne room were all humanoid, in stock space-suits, Curse wouldn't be so well-loved, and neither would it have gained a sequel. 'Politics, shmopolitics,' as I always say. What draws us to Peladon is our primitive delight in all things green and scaly.

The trick for any sequel is to serve up more of the same with just enough variation to make it seem different. This is the story's obvious failing. It collects together what we enjoyed watching the first time, but the rest is Peladon Barbarism meets Federation Progress II. We get a new monarch – Queen Thalira – and the mining angle, but everything else is as near-as-dammit exactly the same. (Admittedly they drop the idea of Peladon's ruler falling for the Doctor's companion – now that

Rude jokes are not funny and never clever. You'll remember that, won't you? © BBC

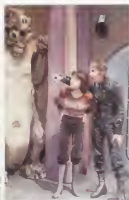
would have been brave, albeit a move that would likely have cost the series its Writers' Guild Award for 'Best Original Children's Drama')

In Curse, Brian Hayles managed the difficult trick of turning topical comment into something that also worked as pure entertainment – but this time, it just doesn't happen for him. The miners are too colourless to care about; Rex Robinson's Gebek is generally unconvincing as a leader of men; Nina Thomas continues Peladon's line of royal lispers; and Frank Gatliff's Orton, though looking splendid with a face of fury and mane of wild hair, is wasted – not served the same kind of fanatic dialogue that made High Priest Hepesh such a frightening figure. Production-wise, The Monster of Peladon's flame-like corridors dance some moody shadows, so we'll give it that, but it's atmospheric only in a way that feels like lip-service to the original – a Pound Shop version of Curse's feudal Gothic that can't even stretch to a thunderstorm. Most of Hayles' sequel limps in well behind Curse... Well, except in one case. One case in which it does rather better – those monsters...

Returning monsters suffer from battle fatigue and a fiend called familiarity, so it's understandable that Hayles made his Ice Warriors the heroes of Curse – but c'mon... Can you imagine Terry Nation doing that? Once one lot has been shown to be friendly, it erodes away the villainy of the rest, so there's an element of a spent force about Monster's Martians. Having said that, Alan Berrison makes Commander Azaxyr the best of his three Ice Lords, giving him a charm of sorts, and some black humour. Together, Stuart Fell and Ysanne Churchman give a subtler, and much calmed, Alpha Centauri – Churchman employing a wider range of inflection. Particularly nice is Alpha's sense of hurt when Sarah reacts with fright at its appearance.

On the surface, Arcurus' demise in Curse leaves Monster an alien down. There's Aggedor, of course, but he's something of a one-trick beastie – roaring loudly but up to little else. The tunnel-hopping projection of his statue, however, more than makes up for that: a Night of the Demon-style apparition with eyes of fire and nostrils blowing smoke – a case of an imitation being better than the real thing. There's even an all-new alien on offer in the briefly seen, lemur-cryd Vega Nexos.

The Monster of Peladon is a moving, talking Doctor Who Monster Book. It's the Weetabix collectable card series come to life. It's a return to the props room, the programme's cost-cutting writ large. It's three Longleat Exhibition cases all at once. Like Curse, it's a descendant of The Web Planet and Mission to the Unknown, mixed up into an unfocused see-saw of 'right-on' views and Flash Gordon cheesiness – not grand, very badly plotted, but at the same time, the epitome of Doctor Who.



Man (and woman) at C&A? Sarah and Eckersley dress to impress. But we're not sure who... © BBC

ARCHIVE EXTRA

➤ As early as Tuesday 7 August 1973, Letts asked for director Lennie Mayne to helm the serial; Mayne's availability was confirmed on Friday 24 August

➤ The original 'Argument' for the serial outlined the basic scenario. King Peladon is taking aid in terms of education and technical help from the Federation, but one of his

advisers, Gebek, fears that this will not help the mine workers. Another adviser, Chancellor Orton, desires to be King by getting money and weapons, and conceals this aim from his

fellows – Gebeke, Megesha and Thaila – by claiming he is anti-Allen; in fact, Orton is in league with Eckersley, a villainous mining contractor. Orton wants to abandon the Federation and set Peladon up like a Middle East Oil Kingdom, rich in the vital mineral needed for spaceship drives. Thaila realises Orton's true motives and sides with Peladon; she was due to have married Peladon in a dynastic marriage, but had turned against him after his romance with Qu Grant. Eckersley initially allies himself with the Doctor and Sarah, but deceives them. The Ice Warriors arrive to crush Peladon's rebels, a mob which the King cannot control. Seeing his chance, Orton represents himself to the Ice Warriors as a no-nonsense ally. The Doctor supports Peladon, warning that too much new technology could be disastrous. Sarah is initially indifferent to the situation, but the Doctor gets her involved; her reaction to the aliens she encounters drives her into the arms of Eckersley.

As the draft scripts started to arrive, Dicks found that they were becoming very complicated and convoluted. Hayles visited Dicks and Letts, and together they simplified the basic outline so that Hayles could draft a second set of scripts. In the revised storyline, the first episode had the presence of the Doctor and Sarah detected in the mine by Eckersley's scanner, with Orton sending his loyal guards to attack the intruders. In the cliffhanger, the Doctor is overpowered and a summary execution ordered... although the Doctor's credentials are then verified by Alpha Centauri who defends the Time Lord when he is put on trial. Eckersley's scanner helps the Doctor's defence and he is given limited freedom. After being arrested and helped to escape by the Doctor, Gebeke takes to the hills with his men. Orton is led to the mining refinery by Vega Nexos who is then killed by Aggedor; the Doctor arrives and is found by Orton standing over Nexos' body. The episode was to end with a film sequence in a quarry where Sarah tries to help the Doctor escape, only to leave them at the mercy of Orton's palace guards. In Episode Three, the pair are saved by Gebeke who rolls a boulder down, distracting the men. The Doctor escapes to the miner's camp where he helps Gebeke and his men to escape the approaching palace guards. Orton accuses the Doctor of helping the guerrilla miners and pressures Sarah to admit that the pair are agents of the enemy in the Galactic War. After the arrival of Azaxyr and his Ice Warriors to impose martial law in Episode Four, the revolt by the miners is a success, with Gebeke and the Doctor presenting Azaxyr with an ultimatum at the installment's conclusion: "Either the Ice Warriors withdraw from the planet or they will blow up the mine." In Episode Five, Azaxyr plays for time and crushes the miners' revolt using Aggedor's ghost. In a literal cliffhanger, the Doctor, Sarah and Gebeke are hanging over a cliff while a patrol of Ice Warriors passes by. In Episode Six, Azaxyr explains to Queen Thaila that there has been a push on his home planets – "the hawks have once again ousted the doves and the Ice Warriors are planning to return to their traditional role as Galactic conquerors". The Doctor manages to reach the refinery's reactor and sets it to critical overload, with the Doctor suffering badly from the radiation; he fights with a radiation-suited Eckersley and triumphs. The Doctor defeats Azaxyr by secretly transmitting the Martian's true inten-

tions to Galactic Federation HQ, whereupon the Chief of Federation appears on video and warns that Fed warships are circling the Ice Warriors' home planet with orders to destroy unless Azaxyr withdraws. Thwarted, the Martian obeys.

However, the problems with the scripts – now entitled *Monster of Peladon* – dragged on, and although Hayles' new versions were accepted by Dicks, the BBC team still felt they were not right. By Friday 23 November, it was decided that since Hayles had already produced two radically different versions of the scripts, he should be paid a fee. A week later, Hayles' agent rejected the offered sum as insufficient to cover the amount of work the writer had put in; Parts Three to Six had been totally rewritten while the first two scripts only retained half their original material. Finally, a suitable fee was agreed on Thursday 13 December. The filming and rehearsal dates were put back on Sunday 23 December, the reason cited being "a slip to script problems". In Dicks' scripts, the story opened in "a vast and gloomy cavern in the heart of Peladon's sacred mountain". The natives of Peladon were generally referred to as "Pels" in the stage directions, but later became "Peladonians" in the dialogue. Eckersley was "a tough rugged Earthman in futuristic gear" while Vega Nexos was "a hairy carrot". Queen Thaila was "a frail beautiful girl of about sixteen, looking almost weighed down by her royal regalia" and Orton was "a burly imposing man in his fifties". Unlike *The Curse of Peladon*, Centauri was now described in the script ("the twitting, many-armed form of Alpha Centauri... who is of course an hermaphrodite hexapod. (Of course!)") and generally referred to as "Alpha"; on meeting the Doctor again, the stage directions indicated Alpha "circumambulates (!) the Doctor" while later on as Sarah made friends the script suggested "Alpha Centauri smiles (?)". The vital mineral began as "tri-silicate" but later became "triliculate". In Part Two, the Doctor, Gebeke and Ettis escape the guards "thanks largely to the Doctor's brilliant use of Venusian Aikido"; later on, a stage direction of the Doctor attacking the guards notes that he "disables them with his ever so talented groping fingers. They fall stunned – wouldn't you?". In Part Three, the Doctor "uses his magnifying glass and a torch to hypnotise Aggedor" and sings "Klokleda partha mennin klatch/Abkrak, araan aroon". In the cliffhanger, the refinery door opens to reveal "the grim figure of an Ice Warrior. It raises its massive fist, on which is set its sonic exterminator..." The character of Rima was originally referred to just as "Miner". Eavesdropping on Azaxyr and Eckersley in Part Five, the stage directions note ("Doctor & Gebeke surprised – 'Ullo?!!'"). The original intention was that Eckersley created a giant image of the Aggedor statue in the mines rather than transporting the statue itself. When saving Sarah from the Ice Warrior, the Doctor and Gebeke "take a rock, creep up behind the Ice Warrior and smash the rock on his head. Good for kiddie winks – pleasant dreams"; as the Doctor opened the refinery door, the stage directions read "Sonic screwdriver opens the box – Take the money! No! Open the box!"

On Monday 7 January 1974, Dicks sent the revised scripts to Hayles and thanked him for agreeing to the rewrites which he had undertaken. Bill Slater wrote to Letts on Monday 21

January to say that he had enjoyed the scripts which had been passed to him by Ronnie Marsh, though he commented that "a lot of the action is repetitive". Slater indicated that he had taken to "the beast" but was not sure of its relevance to the society of Peladon.

The film sequences were rehearsed from Wednesday 9 January, with Terry Walsh replacing a guard extra David Rolfe on some scenes. The studio rehearsals then began on 21 January, 31 January and 14 February.

Monday 11 February 1974: After the main recording, all the film sequences for Parts One and Two were transferred to tape and had the Aggedor heat ray effect superimposed.

Tuesday 12 February 1974: The closing titles were recorded immediately after the opening ones. Recording was in sequence apart from two throne-room scenes taped together mid-evening. The camera script indicated that one recording break – after Orton says his people will be avenged – was because "Lennie's tired!". At the end of recording, insert shots for the fight with the Ice Warriors were taped along with the transfer of film sequences for Parts Five and Six.

Tuesday 26 February 1974: Taping was in sequence apart from a pair of Throne Room scenes. At 9.40pm, Elisabeth Sladen got some inhibitions in her left eye; the solvent was being used to melt the Refinery door. Mayne also hoped to tape extra Aggedor shots for Part Two and inserts for the fight sequence.

Cuts to the serial were minimal. Part One lost the end of Thaila's first scene where Orton ordered the lady in waiting to attend the Queen, the film sequence in which Gebeke and Eckersley discussed Nexos' death and the effect of the miners to use the new technology, and the end of a scene in the Communications Room where Eckersley leaves to get on with his work and Centauri tells Sarah how Thaila is only a figurehead and that Orton holds the real power. Part Five had a small cut made where Alpha says of the Doctor: "He has a great capacity for survival".

Dudley Simpson was contracted to provide the incidental music on Friday 31 August 1973. The music was recorded by five musicians at Lime Grove, with the session for the final two episodes on Thursday 28 March. The full score ran to 35 minutes.

Australia broadcast the story in 1975, 1978 and 1986 while New Zealand repeated the serial in February 2001. Other overseas sales included Brunel, Dubai, Hong Kong, Swaziland, Malta, Sierra Leone and Canada.

BBC Worldwide released the serial on video in December 1995 with a cover from Colin Howard; the BBC retain D3 copies of the serial. Harlequin produced an Aggedor figure in 1999, the same year as Howard's artwork appeared on a Slowdaze postcard. The atmosphere for Aggedor's temple was included on Doctor Who at the BBC Radiophonic Workshop – Volume 2: New Beginnings released by BBC Music in May 2000.

In the Extras section, Bob Blaine played a Peladonian Guard (not a Peladonian Miner). Omitted were Max Faulkner as Stuntman/Miner and Terry Walsh as Stuntman/Guard.



The impressive statue of Aggedor. His mum would have been so proud... © BBC

RADIO TIMES

Sat 23 Mar 74 Part One: The Doctor plans a return visit to some old friends. But things have changed on Peladon and the Doctor and Sarah run straight into danger.

Sat 30 Mar 74 Part Two: Sarah runs into trouble in the refinery and makes a sinister discovery. Caught up in the revolution, the Doctor is condemned to face the judgement of Aggedor.

Sat 6 Apr 74 Part Three: The situation on Peladon worsens. Civil War seems inevitable. The Doctor searches for the truth about the monster – and runs into some old enemies.

Sat 13 Apr 74 Part Four: The Ice Warriors impose rule by terror on Peladon. The Peladonians unite to fight them, and the Doctor has the plan...

Sat 20 Apr 74 Part Five: The Doctor and Sarah discover the secret of the monster. But the discovery comes too late – the Ice Warriors have them trapped...

Sat 27 Apr 74 Part Six: The Doctor turns the monster against the Ice Warriors. Victory for the Peladonians seems certain. But will the cost be the Doctor's life?



Sskel (Sonny Caldinez) and Azaxyr (Alan Bennion) – invaders from Mars! © BBC

Planet of the Spiders

All Of My Life **BY J JEREMY BENTHAM**

DWM ARCHIVE

DWM 314

COMMISSIONING

Thu 15 Feb 73 The Final Game
storyline commissioned; delivered
Mon 4 Jun 73
Wed 5 Dec 73 Planet of the Spiders
scripts commissioned for Mon 14
Jan 74; Part One delivered Mon 14
Jan 74, Parts Two to Six delivered
Tue 15 Jan 74

PRODUCTION

Fri 22 Feb 74 Television Centre:
Experimental Session
Mon 11 Mar 74 Mortimer Railway
Station, Stratford Mortimer, Berks
(Station); Tidmarsh Manor,
Tidmarsh, Berks (Monastery);
Bloomfield Hatch Lane, nr Stratford
Mortimer, Berks (Country Roads)
Tue 12 Mar 74 Membury Airfield,
Membury, Wilts (Airfield)
Wed 13 Mar 74 Membury Airfield
(Airfield); Le Marchant Barracks,
Devizes, Wilts (UNIT HQ;
Gyrocopter)
Thu 14 - Fri 15 Mar 74 River
Severn, nr Westbury, Glos (River)
Tue 2 Apr 74 Television Centre
Studio 1: Part One; Doctor's Lab for
Parts Three and Six
Wed 3 Apr 74 TCI: Part Two
Tue 16 Apr 74 TCI: Parts Three and
Four; Earth Scenes
Wed 17 Apr 74 TCI: Parts Five and
Six; Earth Scenes
Tue 30 Apr 74 TCI: Metebelis Three:
Land-scapes; Village Square; Hut;
Queen's Chamber; Castle Gate
Wed 1 May 74 TCI: Metebelis Three:
Cave of Crystal; Web; Council
Chamber; Castle Corridor; Cell

RADIO TIMES

Sat 4 May 74 Part One: A Tibetan-
style monastery in rural England; a
stage magician with uncanny
powers; an alien crystal ... these are
the strands of the sinister web woven
by the Metebelis Spiders. A seemingly
harmless piece of research soon
involves the Doctor in the most
dangerous adventure of his life.
Sat 11 May 74 Part Two: The Doctor
moves nearer to the centre of the
web - but his enemies stay one
incredible jump ahead!
Sat 18 May 74 Part Three: Sarah
vanishes. The Doctor traces her to
Metebelis Three - and the nightmare
begins.
Sat 25 May 74 Part Four: The Doctor
is dying. And Sarah, trying to save
him, finds herself in the Spiders'
larder ...
Sat 1 Jun 74 Part Five: The revolution
starts on Metebelis Three. Back on
Earth the Doctor and Sarah find the
sinister power of the spiders is still a
threat. The Great One's radioactive
home could destroy the Doctor.
Sat 8 Jun 74 Part Six: Will Tommy's
innocence protect him from the
power of the spiders? Will the spiders
succeed in their plan to take over
Earth? Will the Doctor risk destruc-
tion by returning to the Cave of the
Great One?



riters, by virtue of their background, inter-
ests and knowledge, inevitably invest a
great deal of themselves in their work. When
a writer is also the producer and director
of a programme such as Doctor Who that
investment is effectively tripled.

Those fortunate to know Barry Letts know a man of deep
convictions and a quiet Buddhist faith; a left-of-centre, kindly
intellectual with a strongly moral nature. All of these qualities
are present in Planet of the Spiders, and its script is rich in every-
thing that best defined Jon Pertwee's era.

Through the mouthpiece of his wordsmith, Robert Sloman,
Letts gave his audience of summer 1974 a final encapsulation of
just who the Doctor was, and what he stood for. And a complex,
contradictory person he turned out to be, too! Peel away the
layering of post-Victorian garments, the gadgets and the love of
all things mechanically-powered, and you found, underneath,
the core of his character.

At heart, he is a wanderer who chose to cut himself off from
the trappings of his Time Lord peers, preferring instead to
explore time and space. His eternal curiosity and delight in
understanding the mysteries of the universe should have placed
him on a similar plane to Prince Siddhartha, founder of the
Buddhist faith, but it didn't. And it's those negatives that Letts
sought to address in his final outing as producer.

It was the Doctor's craving for such knowledge and experi-

Sarah makes yet another fashion gaff:
"Spiders were so last season, darling!" © BBC

ence that were flaws in his nature, argued Letts. He went out and
took the blue crystal from Metebelis III, in The Green Death,
hoping it would bring him greater knowledge and wisdom. That
craving for plainly selfish reasons risked putting him atop the
same slope as the power-hungry Lupton, or even the Great One.
In Letts' eyes, the Doctor was therefore only a semi-enlightened
being, instead of what he should be: a master, like K'anpo, who
sees everything as it truly is.

The skill in the writing of Planet of the Spiders lies with how this
dilemma is resolved - if indeed it is. Tommy is another
metaphor for a truly enlightened being. His simple pleasure in
the structure and form of flowers, "Tommy's pretties", delib-
erately restates the 'daisy' speech from The Time Monster, when
Letts, again via Robert Sloman, recounted how the Doctor's eyes
were first opened by his hermit mentor under a tree.

The harsh reality of his own merely semi-enlightened state is
what K'anpo encourages his former pupil to confront in the
closing episodes. The Doctor has caused many of the tragic
events which unfold during the story, and now he must atone for
their effects by looking within himself, confronting the (Great
One and experiencing a rebirth. Clever, multi-layered stuff that
effectively presaged what Christopher Bailey would later do with
Kinda and Snakehead.

The main problem with Planet of the Spiders is that it doesn't
give sufficient gravity to these narrative strands; the fault lies, in
the main, with the direction, which is pedestrian at best and
proof that Barry Letts is an infinitely more gifted writer and
producer. The other problem is all the baggage the serial has to
carry; everything from hovercraft and speedboats to dodgy CSO
and a set of villagers so wooden they'd fail an audition for Joe 90.
Ralph Arliss and Gareth Hunt are both capable actors, as later
triumphs in The Quatermass Conclusion and The New Avengers
respectively prove, so why their performances in Planet of the
Spiders should be so unedifying remains a mystery.

Perhaps it's Barry Letts' kindness shining through? This is,
after all, the sunset story for the Third Doctor; a final day out for
stripie tops, Edwardian capes and brightly coloured roadsters -
too jolly an occasion for frightening kiddies with hideous furry
spiders and atrophied bodies riddled with radiation burns.

"All the cells of his body have been devastated by the
Metebelis crystals," explains K'anpo/Cho-Je - but Jon Pertwee's
always-immaculate coiffure doesn't quite suggest this. At worst,
he looks like he's merely been too long at The Rod and Sash on
Gallifrey, with his old drinking mate, Azmael!

Perhaps that is the true legacy of Terrance Dicks and Barry
Letts: curtain call; Planet of the Spiders is a trigger for memories of
five years that were genuinely happy times for Doctor Who. The
show had become a flagship for the BBC, ratings had risen, and
Jon Pertwee already had new roles to look forward to.

And then the summer was over. And, already, heirs to the
Dicks and Letts thrones were planning darker days ahead ...

ARCHIVE EXTRA

● For the sequence in Part One where Yates
swung his car off the road, the original
obstruction was to have been a cow rather
than a tractor

● In 1994, Spacescapes marketed a print of
the 'Queen Spider' by visual effects designer
Ian Scoones, while Jondar produced a
phonecard with images from the serial around
1996. The atmosphere for Metebelis III was

included on Doctor Who at the BBC Radiophonic
Music - Volume 2: New Beginnings released by
BBC Music in May 2000

● The serial was shown on BBC Prime in 1997
and repeated in New Zealand in February 2001

The Third Doctor runs
out of time ... © BBC



Further Adventures Audios

Two of the most overlooked entries in the Third Doctor's roll-call of adventures are Barry Letts' 1990s radio plays, *The Paradise of Death* and *The Ghosts of N-Space*. Though much maligned by fans, Gary Gillatt persuades himself to take another listen – and finds a pleasant surprise in store ...

In the mid-1990s, BBC Radio broadcast two new adventures which reunited the Third Doctor with the Brigadier and Sarah-Jane Smith. The scripts for *The Paradise of Death* and *The Ghosts of N-Space* came from former Pertwee-era producer and script-writer Barry Letts.

On initial reception, *The Paradise of Death* was judged the stronger of these plays, likely due to the fact that it was more 'traditional' in content and tone, and more easily imagined as part of the 'real' Season Eleven. That said, this story proved controversial from the off, claiming as it did to take place between the TV serials *The Time Warrior* and *Invasion of the Dinosaurs*. "Purists would argue about the accuracy and effectiveness of this," commented Doctor Who Magazine at the time. Indeed, those purists were at pains to point out that the Doctor and Sarah found themselves terrorised by dinosaurs in present-day London as soon as they returned from battling a Sontaran in the Middle Ages, so where was there time for a trip to the planet Parakon? However, if this misdeed was everywhere continuity-lovers everywhere

Doctor and Nyssa can enjoy a variety of adventures between *Time-Flight* and *Arc of Infinity* – just so long as the young Trakenite remembers to change back into her old clothes afterwards – these details matter so much less.

Barry Letts has a lot of fun with both of these radio plays, assimilating a wide mix of ideas, gimmicks and pastiche to enliven the plots of both. The serials have their similarities and their differences. Both exploit their medium to offer a wide variety of locations, but while *The Paradise of Death* travels through space, *The Ghosts of N-Space* takes us on a journey through time. In the former we rocket from modern-day London to the 'paradise' planet of Parakon, via an interplanetary war.

Sarah use the machine, it offers both the perfect opportunity to describe to their associates creatures and places we see and visit later. Similarly, in *The Ghosts of N-Space*, the Doctor and Sarah embark upon an out-of-body experience, drifting back to the 15th Century to helpfully detail characters who become important in the second half of the story.

The theme park scenes of *The Paradise of Death* are the most effective of this first play. Here we meet the best characters, in the form the villains Freeth and Tragan, played by Harold Innocent and Peter Miles respectively. Tragan is just the kind of role at which Miles excels: snide, sadistic and more than a little camp. Freeth is similarly familiar territory for Innocent: haughty, greedy, and even more camp than Tragan.

It's Tragan, a whittled splinter of evil, who gets the most hammy lines. "Their fear resonates like the shriek of a thousand out-of-tune violins!" he gloats at one point, and when Sarah is trapped in his ship, he replies to a request to speak to her with the famously bargain basement pun: "I'm afraid she's a little tied up." Freeth, meanwhile, is camp turned up to eleven, and an utter delight. When the Doctor explains how he knows extra-



MOULDY OLD DOUGH?

muttering under their breath, then *The Ghosts of N-Space* would have them screaming. Fans already knew full well what 'N-Space' was, of course: it was our universe, 'Normal Space', as had been established in the Tom Baker serials of Season Eighteen. Not for Barry Letts, though, who had the Doctor explain that N-Space was "a counterpart of our world", an area crossed by the souls of the dying on their way to the after-life. It's hard to credit in these more enlightened times just how much this confusion irritated the fan audience. In some cases it turned them against *The Ghosts of N-Space* before they had even heard it. The further discovery that Brigadier Lethbridge-Stewart was part Sicilian and heir to a Mediterranean castle – rather than a Scottish one, as might have been predicted – only caused further alarm.

These days, however, the placing of *The Paradise of Death* and the nomenclature of its successor are much less troubling, so inured have we become to the rewriting of continuity or the jemmifying of new adventures into gaps previously thought closed. In a world where Gallifrey is sometimes rubble, sometimes extant, or where the Fifth

Even on Parakon, we visit palaces, jungles, mountain hideaways, a gladiatorial arena and even a rather chi-chi party. The second play takes us first to an island near Sicily before heading back in time to the same location in 1818 and 1492, with a detour to the sinister limbo domain of N-Space.

Audio plays oblige characters to explain to their audience exactly what they see in front of them, and the secret of writing successfully for the medium lies in finding ways to make such dialogue seem natural and unforced. Letts often fails in this – "It's a six-foot, sabre-toothed rottweiler!" – but, to his credit, in each play he employs a cunning device to justify his characters' lengthier passages of descriptive narration. *The Paradise of Death* tells of a new theme park in London, operated by aliens and offering technological gimmickry from outer space. One attraction is the 'Experienced Reality' machines, which offer the user the chance to experience other worlds and memories. When the Brigadier and

terrestrials are at work in the Parakon theme park, Freeth chuckles, "My, my! Aren't we the little clever clogs?" Later, claiming to be willing to surrender himself to authority, he presents himself as "A peach, ripe for the plucking". Always using five words rather than one, and generous alliteration – "I'll leave you to your deliciously disgusting doings, Tragan" – Freeth was written for Innocent to play, and is great employment for his fruity tones.

Alas, where pleonasm and affectation suit the likes of Chairman Freeth, he's not the only character to use too many words to say too little. The great weakness of both *The Paradise of Death* and *The Ghosts of N-Space* is that characters are rarely given lines a real person would actually say. In the former, after Sarah asks if anyone has seen the Doctor, a guard says, "Try ER." Sarah's querulous reply is: "Elizabeth Regina?" Like you do. One would have accepted "The Emergency Room?" at a push, or better a simple, "I'm sorry?" On the



THE PARADISE OF DEATH LOVES ITS TECHNOBABBLE - BUT SADLY IT GETS VERY FATIGUING FOR THE LISTENER

subject of emergency rooms, there's humour to be found in a later warning of the dangers of Experienced Reality: "You're as hooked on ER as a junkie on heroin."

Paradise of Death loves its jargon. When the Brigadier suggests to the Doctor that he is about to "reverse the polarity of the neutron flow" of a device, the Doctor replies, "I know as well as you, that expression would sound like nonsense to a classical sub-atomic physicist." This seems to be poking fun at the series', and particularly the Third Doctor's, predilection for meaningless technical double-talk. However, the Doctor then goes on to explain that he is actually, "Reversing the pseudopolarity of the metaphorical synapses in Onya's plutative energy channels." As jokes go, it's not a very funny one, with most entertainment stemming from the feeling that Jon Pertwee isn't going to make it safely past the tenth syllable, let alone the fiftieth. *The Ghosts of N-Space*, meanwhile, has the Doctor building, "A multi-vectored null-dimensional temporal and spacial psycho-probe." All this nonsense is completely unwarranted and very fatiguing to the listener.

Equally wearing are Letts' attempts at 'groovy' dialogue. Worse yet, this is groovy outer space dialogue of the sub-Douglas Adams variety. Speaking of the gladiatorial games on the planet Parakon, giddy party girl Greckle talks up their popularity with the claim, "The games are a flame-out! Everyone hots at the games!" Well, quite. The forced grooviness and the technobabble finally meet mortal collision in the deathless exchange: "Where's the ambience pluralizer?" "It's biding behind the drinks, like a virgin at a blip do." "A blip do," we can infer, is a party at which people drink blip juice. "If you drink too much, it blips you, ya know?"

Mention of virgins brings us to another oddly unsettling aspect of these plays. They seem, in a

strange way, oddly 'saucier' than your usual Doctor Who; seedy, even. Audio is certainly fantastic protection from the fact that at one point during *The Paradise of Death*, the Third Doctor is laid out on a table in the nude. When Sarah's amateur photographer colleague Jeremy Fitzlover uses the Experienced Reality machine, he meets a naked sexy lady, who then sets about providing him with personal pleasure of some unknown kind before the machine is hurriedly switched off. You dread to think. There's also a couple of mentions of a 'moon brothel', which may be the first direct reference to prostitution in broadcast Doctor Who. Oddly enough, the second comes in *The Ghosts of N-Space*, when it's suggested that villain Max Vilmio might turn San Stefano island into a warehouse. Kinky stuff from Mr Letts.

It may appear prudish, but even the odd bit of light swearing seems out of place. Max Vilmio is variously described as "a one-armed smart arse" or "a two-bit godfather with cowshit between his toes." Use of the word 'catamite' would also raise eyebrows if younger listeners reached for a dictionary. Sarah-Jane, of course, doesn't succumb to such talk, generally

opting instead for a safe, "Oh, for Pete's sake!" At one point she does refer to Jeremy, quite rightly, as "A wimp, a wally and anything else beginning with 'w'!" While it's good to know that Barry Letts won't let his character go too far, there would have been some joy to be found in hearing Sarah-Jane Smith say 'wanker'.

Another aspect of Letts' non-naturalistic dialogue sees characters quoting children's rhymes at the oddest of times. While Jeremy fails to recognise Sarah's quotes from *Alice in Wonderland*, he does refer to himself at one point in *Paradise of Death* as being like 'Diddle Diddle Dumpling'. You may well ask. In the second play, the Brigadier's bonkers uncle Marco suggests that his island might be "A-stolen like-a a pig." "A pig?" wonders the Brig, reasonably. "Like-a Tom, Tom the a-piper's son a-stole!" replies Marco. It must be pointed out that Harry Towb, as Marco, produces an Italian accent that veers between that of Captain Bertorelli in the sitcom *'Allo 'Allo* ("Whadda mistake-a to make-al") and Manuel in *Faulty Towers* (remembering, of course, that Manuel was Spanish ...) For another 'Allo 'Allo accent, listen out for the Brigadier's unlikely telephone call to UN Secretary General Kurt Waldheim in *The Paradise of Death*.

It's fun to dwell on such trivia, but that's very much the root of the problem of *The Paradise of Death* and *The Ghosts of N-Space*. To understand what makes these plays worthwhile you have to dig through a mass of distractions: comedy accents, tortured dialogue, or the fact that the whole set-up of *The Ghosts of N-Space* relies not only upon the Brigadier visiting his grandmother's second cousin, but also that Sarah and Jeremy co-incidentally turn up there too ... But this wealth of absurdities hides the fact that both serials have pretty sound Doctor Who stories to tell.





THE AUDIO PLAYS

From Hampstead Heath to Parakon, from Sicily to N-Space, the 1970s adventurers return for some 1990s escapades ...

THE PARADISE OF DEATH

Written by Barry Letts
When a horrific death occurs at Space World, a new theme park on Hampstead Heath run by the Parakon Corporation, the Doctor and UNIT are called into investigate. The Doctor's suspicions are aroused immediately by exhibits depicting animals and technology from distant worlds, and he soon discovers that aliens are in charge of the exhibition. When Sarah is kidnapped and

taken to the planet Parakon, the Doctor, the Brigadier and photographer Jeremy Fitzoliver follow in the TARDIS. Parakon seems like a paradise at first, governed by a benevolent president and with every need of the population catered for by the abundant Rappine plant. But the world hides a deadly secret ...

THE GHOSTS OF N-SPACE

Written by Barry Letts
The Brigadier is asked for help by

his Uncle Mario, whose island - San Stefano Minore, near Sicily - has become a target for both gangster Max Vilmio, and a number of vicious-looking spectral creatures. The Doctor soon arrives in the TARDIS, and Sarah and Jeremy - who are in the area working - also join the investigation. The Doctor discovers that N-Forms, deadly creatures from another dimension, are about to break through into the real world. While the Brigadier and Jeremy tackle the gangsters, the Doctor and Sarah travel back in time to investigate earlier tragedies on the island. But when the Time Lord meets Maximilian, a 15th century alchemist, he realises that things are more complicated than he thought ...

Right: Elisabeth Sladen, Jon Pertwee and Nicholas Courtney recreate their roles as Sarah Jane, the Brigadier and the Third Doctor. Below: Lis and Jon get back into the swing of things!

The *Paradise of Death* wobbles a little after the aforementioned theme park scenes - with hardly anything happening in Episode Four at all - but it does, in Parakon, present a very interesting alien environment. We travel far and wide, and hear the Brigadier flying into battle on a huge bat, and the Doctor fight over a pit containing "the giant butcher toad" ("It's about the size of a small bull!") Though the final plot twist, when it comes, may be straight from Soylent Green (via *Revelation of the Daleks*), its re-dressing for this tale is suitably diverting. For all its flaws, the story is painted on a broad canvas in the boldest of strokes, and with a devil-may-care confidence that only experience can provide. While it is fashionable to poke fun at *The Paradise of Death*, there is a great deal that aspiring audio writers can learn from it.

The *Ghosts of N-Space* offers a neat story of time



PERTWEE, COURTNEY AND SLADEN SOON FIND THE OLD MAGIC, TACKLING THE PLAYS WITH GREAT ENERGY

travel and paradoxes, better than most of its type offered by the TV series, and many served up since both on audio and in novels. The more spiritual aspects of the story are surprising for Doctor Who - with our Time Lord talking of 'lost souls' and 'angels' - but it certainly makes a change from the norm to not have this spooky atmosphere rationalised to nothing. Some aspects of *The Ghosts of N-Space* are ahead of their time, with shades of the Faction Paradox and the novels of Lawrence Miles evoked when the Doctor contacts the spirit world using a mix of hi-tech gadgetry and the skull of a rat. Furthermore, the story of a near-immortal who deals with dark forces, and meets the Doctor several times across history, pre-empts both the Doctor's later audio adventures on *Exelcis* and the Eighth Doctor play *Seasons of Fear*.



Across both plays, the quality of the guest performances is of an almost uniformly high standard. While the stars - Pertwee, Courtney and Sladen - struggle at first to rediscover the voices of their characters, partially lost to memory or age (remember that his performance in *The Ghosts of N-Space* makes Jon Pertwee the

most elderly actor to play the Doctor) they soon find the old magic and tackle the often clumsy dialogue with great energy and charm.

When *The Paradise of Death* was first broadcast on Radio 5 in 1993, it suffered, perhaps, from the weight of expectation placed upon it. Doctor Who had been off TV for some years, and the proposed Dark Dimension special, which had raised hopes for a revival of the series, had been recently cancelled. So these five episodes stood as the first new Doctor Who in nearly half a decade, and such was the desire that it should be perfect, many listeners became distracted by trivial complaints regarding continuity and performance. And if *The Paradise of Death* suffered from unfair expectation, *The Ghosts of N-Space* suffered through unjust comparison; its six episodes broadcast on Radio 2, over a year after recording, in the shadow of the mega-budget 1996 Paul McGann TV Movie.

Although made long before Big Finish Productions perfected the art of telling Doctor Who stories on audio, *The Paradise of Death* and *The Ghosts of N-Space* remain solid, well-played entertainment. Seriously underrated, they are an engaging addition to the Third Doctor's era, and are, if you will, the two most original and ambitious adventures of Season Eleven.

Further Adventures

Books

How have today's newfangled breed of book authors taken to the chap with the Edwardian roadster and youngfold face? Matt Michael rubs his neck, thinks of old Boney and prepares to find out ...

In recent years, the Third Doctor has suffered a fall from grace. Gone are the heady days of 1983 when latterday Tom Baker was an insult to the legacy of William Hartnell, and *The Demons* was an undisputed classic. Even the pages of *DWM* have featured articles sniping at this "half-man, half-granny" Time Lord, or, as Matt Jones so memorably described him in issue 249, "the hero that failed". It seems the Venusian Aikido-dispensing, wine-sipping, social-climbing employee of the military just doesn't fit with the ultra-liberal, cerebral pacifist of the late 1980s and 1990s. As the series and books widened their focus, and made extra effort to appeal to an adult audience, the cosy parochialism of the Pertwee era was left behind, as an increasingly quaint, even embarrassing reminder of what Doctor Who used to be.

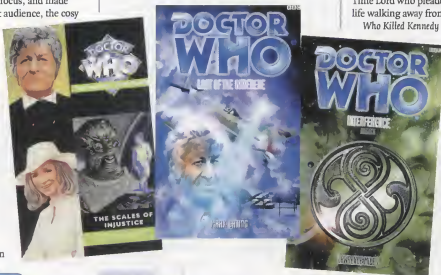
But, deeply square and reactionary as it may be, I have to admit to liking Pertwee's Doctor. I think he's great. Ninety per cent of the time, he gets it spot on – chucking smoke bombs over his shoulder to repel Irongron, squirming in discomfort at K'pano's line of questioning, expressing disgust at the Brigadier's destruction of Wenley Moor, and insulting Chinn. Unfortunately, it's the ten

familiar from *Terror of the Autons* and *The Time Monster*. Others have relished the clichés of the era, parodying UNIT's incompetence, the Doctor's heavy-handed moralising and Jo's eyelash-fluttering naivety. The Virgin *Missing Adventures* tended towards the former approach: even potentially enjoyable B-movie hokum like *The Eye of the Gloom* is told with all the ponderous sobriety of *Colony in Space*, and is about as entertaining. The BBC books, on the other hand, have shown far less respect towards their subject matter: *The Devil Goblins from Neptune* cruelly but fairly mocks the Doctor's name-dropping, club-

tend to distance it from the Third Doctor's TV adventures.

At the other end of the scale are *Speed of Flight* and *The Wages of Sin*. The former is another of Paul Leonard's attempts to create a thoroughly believable and fleshed-out alien world as the backdrop to the Doctor's adventure. This moves away from Pertwee era allegory and into the realms of genuine SF, a genre Doctor Who rarely seems comfortable with. Unfortunately, the author becomes so caught up in the complicated life cycle of his aliens that he forgets that we want to have some fun as well. *The Wages of Sin* is another curio – a pure historical that tends to show its roots as a First Doctor proposal. There's something odd about the Third Doctor choosing to take a back seat, and the ending, although powerful, just doesn't sit comfortably with this incarnation's firm moral streak. It's hard to envisage the same Time Lord who pleaded with Kronos for the Master's life walking away from a drowning man.

Who Killed Kennedy is a fascinating anomaly, a novel that bases its premise on a journalist investigating UNIT from the outside. David Bishop does a fabulous, Triols and Tribble-isms style job of inserting James Stevens into the series continuity, showing us the other half of phone conversations seen on screen and the flipside of various stories. The book was clearly influenced by *The X-Files*' brand of sinister conspiracies, shadowy departments and pre-millennium paranoia. It also offers a unique



mind Games

per cent of the time when he's patronising Jo, mindlessly accepting the social hierarchy on Peladon, and cowering with UNIT that naysayers tend to fixate on. Even so, Pertwee is the Doctor in a way that Sylvester McCoy or Peter Davison are not, something Lawrence Miles recognised when he chose to use the Third Doctor in *Interference*. He's an archetype; a flawed hero like Captain Kirk or James Bond, and that makes him a great star for a family-oriented action/adventure TV series. It also makes him wholly unsuited to the sort of multi-layered, angst-ridden and introspective *New Adventures* in which McCoy's angst-ridden, introspective and morally suspect Doctor-with-a-past excelled. That's probably why the Third Doctor novels have largely failed to excite interest, and why his *Missing Adventures* languished in last place in *DWM*'s 35th anniversary poll.

In general, authors have approached Third Doctor stories in one of two ways. Some have toned down the more garish aspects of the TV stories in an attempt to capture the fabled "gritty realism" of Season Seven. These authors present UNIT as the genuinely tight military organisation of *The Mind of Evil* rather than the charmingly inept Scout group

going persona; *Last of the Goddards* affectionately pokes fun at all the era's foibles, and *Verdigris* is out-and-out farce.

That isn't to say that the BBC's Past Doctor books have simply been a cavalcade of whimsy. *Cotstrophes* – or *Doctor Who Discovers ... Drug Abuse* – is a typical Pertwee-era morality play that manages to pack in the anti-colonial message of *The Mutants* and the détente of *Frontier in Space*. The Doctor calls everyone 'sir' as often as *Rock Profiles*' Lou Reed, hob-nobs with the local gentry and karate-chops all opposition. And this is all done absolutely seriously, with none of the self-awareness of *Last of the Goddards*. Sadly, this is probably the most accurate rendition of the era in print, the natural successor to *Colony in Space* and *The Monster of Peladon*. It's just a shame that Terrance chose to continue in the tradition of Hulke and Hayles, instead of Holmes or Sloman.

Rags is vastly superior – a gruesome horror story that taps into the same *Quatermass* and the Pit influences as *The Demons*. Its setting in the English countryside places it firmly in familiar UNIT territory. On the other hand, the graphic violence and horrific tone mean that this could never have been aired, and

perspective on UNIT and the Doctor – seen from the outside they aren't the comfortable team we're familiar with, but something far more dangerous. Obviously, continuity plays a big part in this book, and in Gary Russell's *The Scales of Injustice* – a novel that not only ties in to *Who Killed Kennedy*'s revelations about C19 and the Glasshouse, but which also brings in Rachel Jensen, Isobel Watkins, Anne Travers and the Silurians. Phew!

Continuity issues have only rarely cropped up in other Third Doctor books. For example, those fans hoping for some closure on the whole UNIT dating question have been disappointed by the novels' reluctance to provide a definitive answer. After eight years and 15 books we're still none the wiser about Jo and Mike's on-off relationship. The absence of Mike's latterday partner Tom is a good sign, and several novels have suggested that the two have been set up on blind date, but *Verdigris* implies they're just good friends. I'm certainly keeping my fingers crossed for the couple because Mike is such a nice boy and it's a shame he never married.

And that other UNIT dating issue is also lacking a novel resolution. Rags is firmly set in the Punk era

of the late 1970s. The Devil Goblins from Neptune takes place during 1970, and the events of *The Face of the Enemy* occur in the middle of the decade. Most authors opt for a vague "sometime during the 1970s ... probably" approach that, wisely, ducks the issue altogether. Given the amount of monkeying about with the continuum that happens around this era – time-hopping presidential assassins, alternative Dalek histories and false futures – it's not surprising that the timeline is shot to hell.

The Third Doctor's TV era can be neatly divided up by companion: Season Seven is more adult in tone than before, and features a female assistant more likely to solder than scream. Seasons Eight to Ten are cartoonish, so feature a Penelope Pitstop-type, and Season Eleven is ringing in the changes, breaking up the cosy old team and bringing in a feisty new girl to shake things up a bit. The books reflect these different tones, with each companion bringing a slightly different quality: Liz is almost an equal, Jo brings out the Doctor's protective side and Sarah is as stubborn and petulant as he is.

AUTHORS EITHER ATTEMPT TO CAPTURE THE 'GRITTIENESS' OF SEASON 7, OR ELSE RELISH MOCKING THE ERA'S CLICHÉS

Predictably, given the continuing veneration of Season Seven, the Doctor and Liz have proved to be a popular pairing despite there being little more to say about their relationship. As Gary Russell rightly points out in *The Scales of Injustice*, they are colleagues, not friends. Liz never chose to throw it all away for a trip around the universe and space buns for tea (although we do glimpse her as the technocratic ruler of an alternate Earth in *Prisoners of the Sun*). We always suspect that, of an evening, she goes home to a houseful of cats and a good book rather than accompanying the Doctor to Tubby Rowlands' Mayfair club or sitting on the Brig's lap in the UNIT bar. As one of the few rounded female characters to appear in the series, a genuinely independent and intelligent woman from the outset, Liz doesn't really need to be developed. Accordingly, her novel appearances tend to add colour rather than character. We learn that she has written a book, obtained numerous degrees, and, contrary to her Sapphic tendencies in the PROBE spin-off videos, has dated a UNIT soldier called Jeff. *The Scales of Injustice* is built around Liz's departure, a somewhat inevitable story that probably needed to be told even if the reasons for her leaving are adequately explained in *Terror of the Autons*. If nothing else, both this novel and Liz's redundant reappearance in *The Wages of Sin* suggest that she and the Doctor didn't part on the worst of terms. However, Liz's story doesn't end there. Her infamous return in Jim Mortimore's sadistic *New Adventure Eternity Weps* leaves us with an image of Liz painfully (and graphically) dying from a flesh-eating virus, and begging to be killed. More proof that an association with the Third Doctor is the kiss of death for companions – Dodo is as dead as her name suggests, Sarah Jane snuffed it in a recent PDA, and David McIntee infamously wanted to bump off Barbara in *The Face of the Enemy*. Josephine Jones really should think twice before leaving the house.

Like Victoria, Jo was devised as the sort of plucky-but-incapable companion whose *raison d'être* is to get hypnotised, ask silly questions and fall over a lot. She would have been insufferable without Katy Manning to bring her to life so charmingly. So it's hardly a surprise that Jo isn't very good on the printed page. Again, when the author is knowingly and, one hopes, lovingly mocking the character, Jo works. When they're playing it deadly serious, she's slightly embarrassing. In *Dancing the Code*, one of

Virgin's more brow-furrowingly worthy *Missing Adventures*, Jo is ever so earnest and dull. In *Rags and Speed of Flight* she typically succumbs to alien mind control, and in *Catastrophe* she's there to be protected by the Doctor. It's only in the Eighth Doctor novel *Genocide* that Jo has the opportunity to shine, even winning an argument with the Doctor – but then, she is significantly older and wiser by then.

In many ways, Sarah's relationship with the Third Doctor is more interesting than her friendship with the Fourth: what keeps a card-carrying feminist and the most patriarchal of Doctors together? Sadly, *Missing Adventures* authors have not taken the opportunity to improve on what we saw on screen, and the sorry degeneration of what promised to be a strong female character into an emotionally-retarded schoolgirl in a bikini has gone uncorrected. Sarah features in only two Third Doctor novels – *The Ghosts of N-Space* and *Amorality Tale*. The former is a tedious novelisation of a terrible radio play. In retrospect, it was a mistake to sacrifice the brevity of the Target books in favour of an 80,000-word *Missing Adventure*,

particularly when Letts makes little attempt to flesh out any of the wafer-thin characters or improve on the numerous flaws that made the audio such painful listening. Perhaps one bonus is that we no longer have to suffer the abysmal Italian accent of Uncle Mario, or the eardrum-perforating squeals of Sandra Dickinson, but it's small comfort. *Amorality Tale* is better, since Bishop seems to have put some thought into Sarah's character, remembering, unlike most of the scriptwriters, that she's actually a strident feminist – and that means more than calling Harry Sullivan an oaf.

Given his frequent appearances during the Third Doctor's TV run, it's hardly a surprise to find the Master cropping up regularly in the books. David McIntee's fascination with the character seen in *Frontier* and *The Dark Path* finds further outlet in *The Face of the Enemy*, a book that casts the Master as anti-hero and reluctant saviour of Earth. This gang boss version of the Master is very much the cigar-smoking villain of *The Mind of Evil* rather than the camp Romeo of *The Time Monster*. There are some fine moments as the Brigadier, in the Doctor's absence, turns to the Master for help, but there's also far too much macho nonsense and a refusal to play along in the spirit of the era. Paul Magrs is less respectful, hilariously having the Master turn out to be Verdigris in disguise, and later having the real Master retch at the thought of kissing Jo. However, none of these appearances really addresses the relationship between the two renegades. Aside from the Doctor's grief when it seems his old sparring partner is gone for good at the end of *Last of the Gaderene*, there's a disappointing reluctance to get to the bottom of their relationship.

Time Lords aside, we mustn't forget those brave boys from UNIT. The Brigadier has benefited most from the printed page, whether it's building on hints about his private life or exploring the burden of responsibility he carries. *The Scales of Injustice* and *Downtime* complement each other in their detailing of the breakdown of the Brigadier's marriage, and his subsequent estrangement from his family, follows up with some juicy details about Doris. Meanwhile, in the audio-only story *Degrees of Truth*, McIntee comes up with a beautiful character piece as the Brigadier contacts the family of one of the soldiers killed at Devil's End. And there is a sweet moment at the end of *Where the Heart Is* when the Doctor tells the Brigadier that he is the only person who can be trusted to run UNIT.



THIRD DOCTOR BOOKS AND SHORT STORIES

Big insects, death by rock 'n' roll, JFK, the Master saving the world and the Doctor regenerating early! They're all in here ...

THE STRAW THAT BROKE THE CAMEL'S BACK (Decalog 1)

Written by Vanessa Bishop
Set after Doctor Who and the Silurians
The Doctor tries to handle an alien incursion alone – with hilarious consequences!

EYE OF HEAVEN

Written by Christopher Bulis
Set after Inferno
The Doctor battles a nasty case of giant crabs that just happens to coincide with Mike Yates' first adventure.

THE SCALES OF INJUSTICE

Written by Gary Russell
Set after Inferno
The inevitable Liz leaving story. The Silurians are in it as well.

THE DEVIL GOBLINS FROM NEPTUNE

Written by Martin Day & Keith Topping
Set after Inferno
A Soviet plot to kidnap the Doctor, a traitor within the ranks of UNIT, and the threat of alien invasion are all in a day's work for Lethbridge-Stewart's boys.

PRISONERS OF THE SUN (Decalog 1)

Written by Tim Robins
Set after Inferno
A future Liz becomes the ruler of Earth.

DEGREES OF TRUTH

(Short Trips audiotape only)
Written by David A. McIntee
Set after The Dæmons
The Brigadier contacts the relatives of a young soldier killed at Devil's End.

FREEDOM (Short Trips)

Written by Steve Lyons
Set after The Dæmons
The Doctor sacrifices the chance for freedom in order to rescue Earth from the Master.

HONEST LIVING

(More Short Trips)
Written by Jason Loborik
Set after Day of the Daleks
Refugees from the Dalek-ruled future try to blackmail the Doctor into repairing their time machine.

THE FACE OF THE ENEMY

Written by David A. McIntee
Set contemporaneously with The Curse of Peladon
In the Doctor's absence, the Brigadier joins forces with the Master to face down the threat of conquest by the survivors of a dying parallel Earth.

WHO KILLED KENNEDY

Written by Brian Bishop
Set largely during the Doctor's exile.
An investigative reporter uncovers disturbing evidence that links Dorothea Chaplet, a shadowy UN organisation, and an alien scientist to the assassination of JFK.

RAGE

Written by Mick Lewis
Set during Season Nine
A spirit of anarchy sweeps Britain as the Doctor defends the Establishment against the malevolent Ragman.

WHERE THE HEART IS

[Decalog 2]
Written by Andy Lane



Set during Season Nine
The government threaten to transfer UNIT's powers to the Royal Navy.

VERDIGRIS

Written by Paul Magrs
Set before The Three Doctors. Probably.
A whimsical adventure featuring Iris Wildthyme, the Tomorrow People, a butch lesbian, aliens disguised as characters from Nineteenth Century literature and some exploding sheep.

THE WAGES OF SIN

Written by David A. McIntee
Set after The Three Doctors
The Doctor, Jo and Liz travel back to Imperial Russia where they became embroiled in the plots and schemes surrounding that meddling monk, Rasputin.

NIGHTDREAMERS

Written by Tom Arden
Set after Planet of the Daleks
On the moon of Vest Lady Ria flies from her destiny and meets up with the Doctor and Jo.

DANCING THE CODE

Written by Paul Leonard
Set after Planet of the Daleks
More pesky giant insects interfere in UNIT's plans for the war-torn African state of Kehiria. Isn't it time the Doctor started packing bug spray?

AND ETERNITY IN AN HOUR (Decalog 3)

Written by Stephen Bowkett
Set after Planet of the Daleks
An evil queen plans to rule her planet for all time.

CATASTROPHER

Written by Terrance Dicks
Set after Planet of the Daleks
The Doctor and Jo encounter a peace-loving race of giants who are being exploited by immoral Earth colonists.

SPEED OF FLIGHT

Written by Paul Leonard
Set after Planet of the Daleks
The Doctor, Jo and Mike learn some valuable lessons about morality when they get caught up in the violent life-cycle of an alien world.

LAST OF THE GORARENE

Written by Mark Gatiss
Set after Planet of the Daleks
The Doctor, Jo and UNIT are summoned to a small English village. You know the rest.

THE GHOSTS OF N-SPACE

Based upon Doctor Who and the Ghosts of N-Space by Barry Letts
Set after The Paradise of Death
The Doctor, the Brigadier, Sarah and Jeremy encounter some unconvincing stereotypes with terrible accents. Doctor Who meets 'Who 'Aha, only much, much worse.

AMORALITY TALE

Written by David Bishop
Set after The Monster of Peladon
The Doctor and Sarah battle gangsters in smog-bound 1950s London.

INTERFERENCE, BOOKS 1 & 2

Written by Lawrence Miles
Set between The Monster of Peladon and Robot
The Third Doctor meets the Seven Faces of Dr Lao before getting gunned down and regenerating. Now there's a shock!

In fact, most of these stories are more interested in UNIT than they are in the Doctor himself. He's absent entirely from *The Face of the Enemy* and *Degrees of Truth*, and a mysterious and rarely glimpsed figure in *Who Killed Kennedy*. None of the books has really attempted to get under the skin of the character, perhaps because their authors are afraid that, stripped of his arrogant heroism, there isn't really much to him. Certainly writers have picked up on the resentment he feels towards the Time Lords for exiling him to one time and place – for example, in *Steve Lyons' Freedom* or his cameo in *The Eight Doctors* – but no more than Robert Holmes did in *Terror of the Autens*. Vanessa Bishop's *Decalog* story *The Straw That Broke the Camel's Back* is a touching follow-up to *Doctor Who and the Silurians*, with the Doctor appalled by UNIT's actions, but finally coming to realise why the Brigadier blew up Wenley Moor. But generally speaking, he's become the most caricatured of Doctors, easily summed up by a rub to the back of the neck and a cry of "Hail!" As such, we've probably learned less about this Doctor than any of the others. To be fair, Pertwee's performance was so concise and uncomplicated that everything there is to know about the character

is up there on screen. We never get the impression of a tortured soul racked by inner doubts, so the books are left attempting to add depth to a character that has none. It's like trying to write convincingly for Virgil Tracy.

THE BOOKS ARE LEFT ATTEMPTING TO ADD DEPTH TO A CHARACTER THAT HAS NONE. IT'S LIKE WRITING FOR VIRGIL TRACY!

The very best Third Doctor novels have been those that poke fun at the era. This isn't altogether unexpected – those who praise Tom Baker's comic turns sometimes forget that Pertwee was primarily known as a comic actor before he took the role of the Doctor. Unsurprisingly, then, that he excels in *Carnival of Monsters* and *The Time Warrior*, two of the funniest scripts outside Graham Williams' tenure. It's these performances that Magrs and Gatiss bring to mind when they have the Doctor desperately fighting off Iris Wildthyme's advances or prissily sniping at the Brigadier. However, it's sad that many authors no longer feel able to write about the straightforwardly avuncular character, the "mother

hen" of Planet of the Daleks or *The Green Death*, without inserting tongue firmly into cheek.

It seems that in this cynical age we're no longer able to appreciate the Third Doctor for what he is: a straightforward hero who does space judo. The

problem is that we've grown up. We think too deeply about this TV show, and as a result, we discover that the Third Doctor's sexism, his relationship with the Establishment, and his readiness to resort to fusticuffs offend our intellectual sensibilities. We don't want *The Phantom Menace* to replicate the innocence of *Star Wars*, we want it to reflect the downbeat drama of *The Empire Strikes Back*. We don't want our starship captains to come in peace and shoot to kill, we want them to be thoughtful and angst-conscious. And we don't want our Doctor to be a neck-rubbing patriarch, felling baddies with one blow to the solar plexus. The hero that failed? It's funny, but I can't help feeling it's who we failed the Third Doctor ...

Further Adventures Comics

So what did the Doctor get up to when he wasn't pottering around at UNIT HQ? Well, he bought a cottage, befriended a pickpocket, murdered an innocent man and had exciting adventures through time and space, apparently! John Ainsworth uncovers the private life of Doctor Who...

The 1970s was a particularly frustrating time to be a Doctor Who fan. During the previous decade, the series was shown almost all year round and only a handful of Saturdays were completely Who-free. But with the Doctor's regeneration into Jon Pertwee and a complete overhaul of the show, fretting fans found themselves facing the prospect of surviving seemingly endless six-month voids between seasons – and home videos were still a good decade away.

So, thank heavens for the weekly Doctor Who comic strip – a true life-line for us fans. So what if the Doctor answered to the name of 'Who'? So

launched Countdown (later to be re-named TV Action) – a new, high-quality comic aimed at older children. Featuring strips based on Gerry Anderson's action shows such as Thunderbirds and UFO, Countdown was the ideal home for a Doctor Who strip. This fortuitous transition would result in some excellent artwork from Harry Lindfield, Frank Langford and Gerry Haylock, as well as intelligent scripts, often from Hooper himself. There were still some stylistic differences between Countdown's Doctor Who strip and the TV show, but at least they were both pitching to the same audience. This was the beginning of the golden age of Doctor Who comics – one that would not be bettered until Marvel began publishing Doctor Who Weekly in 1979. Although the Doctor Who strip did eventually return to TV Comic, it maintained the high standards set by Dennis Hooper and

'continuity' and 'canon' went unspoken amongst the disparate gatherings of small boys in school playgrounds that comprised proto-fandom. So nobody really minded that the Doctor Who comic strip was something of an 'alternative universe' version of the TV series.

Although some of the strip's deviations from established Who lore were the result of plain ignorance – referring to the lead character as 'Doctor Who' being the classic error – others were borne out of necessity. The rights to use the different elements of the TV series in the strip, such as the Doctor's companion or UNIT, had to be negotiated and paid for separately. When one or more of these elements had not been acquired, the void would often be filled by wholly original concepts and characters unique to the strip. This combination of ignorance and necessity led to the creation of a fascinating – and now fondly regarded – alternative Doctor Who mythology.

The foundations for this were laid in the earliest issues of Countdown, with the most memorable element of this 'side-step' world being the Doctor's residence.

20th CENTURY BOY

what if he was rarely accompanied by a companion? And lived in a country cottage? If you squinted from a distance on a dark night, this was Doctor Who just like on the telly! And, by jingo, we were grateful for it...

January 3, 1970 saw Doctor Who return to television for its seventh season, but it was virtually unrecognisable from the show that viewers had been watching only a few months previously. Not only had the Doctor changed into that bloke off The Navy Lark, but there was also an Earth-bound setting, a new



UNIT played no part in the Doctor's weekly adventures in Countdown and it is established in the opening instalment of Gemini Plan that the Doctor, still trying to repair the TARDIS, is 'holidaying' in a small country cottage rather than UNIT HQ. The cottage soon passed into comic strip lore and became the Doctor's

A COMBINATION OF IGNORANCE AND NECESSITY GAVE RISE TO THE COMIC STRIPS' FONDLY REGARDED ALTERNATIVE THIRD DOCTOR MYTHOLOGY – ALL COUNTRY COTTAGES AND 'BETSY'!

companion, UNIT and, of course, it was all in glorious colour. The more conservative fans who did not like these changes may have taken some comfort in the fact that TV Comic's Doctor Who comic strip had changed very little in style. Yes, the Doctor now looked (a bit) like Jon Pertwee, and he was aided by the Brigadier and UNIT, and the stories were set on Earth – but the adventures were still of the schoolboy-fun-and-jolly-japes variety that had typified the Second Doctor's comic-strip adventures for the past three years.

Fortunately, change was also on the cards for the comic strip when, in 1971, editor Dennis Hooper

continued to be illustrated by Gerry Haylock, the artist perhaps most closely associated with the comic strip Third Doctor.

In today's sophisticated world of super-informed Who fandom, it would be virtual heresy for a Doctor Who novel, audio drama or comic-strip to contradict the now well-established and intricately documented 'facts' of Doctor Who history. One can't even casually refer to the Doctor's car as 'Betsy' without being pounced upon by the continuity-cops and sent into a shameful exile for the arch-crime of ignorance. But in those long-gone carefree days of innocent adoration, words such as

permanent Earth-bound residence. Interestingly, the idea of the Doctor having a country house was re-used many years later, in DWM's Seventh Doctor comic strips and in several of Virgin's New Adventures novels.

The Time Lords also got a bit of a comic strip make-over, becoming a far more prevalent force than they were on television. Their physical appearances were rare – most notably in the 'big' TV Action adventure The Spoilers, where they are seen to be monitoring the universe, constantly on the lookout for trouble – but, though seldom seen, they were constantly referred to and, once the TARDIS

THIRD DOCTOR COMIC STRIPS

Time-travelling bulldozers, plastic film crews, gaudy Daleks, demented parrots and postcards from the Master. Blimey...

THE STRIPS

• THE ARKWOOD EXPERIMENTS

TV Comic 944-949

• THE MULTI-MOBILE

TV Comic 950-954

• INSECT

TV Comic 955-959

• THE METAL EATERS

TV Comic 960-964

• THE FISHERMEN OF CARPANTHA

TV Comic 965-969

• DOCTOR WHO AND THE ROCKS FROM MARS

TV Comic 970-976

• DOCTOR WHO AND THE ROBOT

TV Comic 977-984

• TRIAL OF FIRE

TV Comic 985-991

• THE KINGDOM BUILDERS

TV Comic 992-999

• GEMINI PLAN

Countdown 1-5

• TIMEBENDERS

Countdown 6-13

• THE UGARI SLAVES

Countdown 15-22

• THE CELLULOID MIDS

Countdown 23-32

• BACKTIME

Countdown 33-39

• THE ETERNAL PRESENT

Countdown 40-46

• SUB ZERO

Countdown 47-54

• THE PLANET OF THE DALEKS

Countdown/TV Action + Countdown 55-63

• A STITCH IN TIME

TV Action + Countdown 63-70

• THE ENEMY FROM NOWHERE

TV Action + Countdown 71-78

• THE UGARHS

TV Action + Countdown 79-88

• STEELPIST

TV Action + Countdown 89-93

• ZERON INTRUSION

TV Action + Countdown 94-100

• DEADLY CHOICE

TV Action 101-103

• WHO IS THE STRANGER

TV Action 104

• THE GLEN OF SLEEPING

TV Action 107-111

• THE THREAT FROM BENEATH

TV Action 112

• BACK TO THE SUN

TV Action 116-119

• THE LABYRINTH

TV Action 120

• THE SPOILERS

TV Action 123

• THE VORTHEX

TV Action 125-129

• THE UNHEARD VOICE

TV Action 131

• CHILDREN OF THE EVIL EYE

TV Comic 1133-1138

• NOUR

TV Comic 1139-1147

• THE AMATEUR

TV Comic 1148-1154

• THE DISINTEGRATOR

TV Comic 1155-1159

• IS ANYONE THERE?

TV Comic 1160-1169

• SIZE CONTROL

TV Comic 1170-1176

• THE MAGICIAN

TV Comic 1177-1183

• THE METAL-EATERS

TV Comic 1184-1190

• LORDS OF THE ETHER

TV Comic 1191-1198

• THE WANDERERS

TV Comic 1199-1203

• TV COMIC HOLIDAY SPECIAL (1970)

• HISSASSIN FROM SPACE

• UNDERCOVER

• DOCTOR WHO HOLIDAY SPECIAL (1973)

• POGGBOUND

• SECRET OF THE TOWER

• DOCTOR WHO HOLIDAY SPECIAL (1974)

• DOOMCLOUD

• PERILS OF PARIS

• WHO'S WHO?

TV COMIC ANNUAL 1971

• CASTAWAY

• LEVITATION

• COUNTDOWN ANNUAL 1972

• THE PLANT MASTER

• COUNTDOWN ANNUAL 1973

• RIDE TO NOWHERE

TV ACTION ANNUAL 1974

• THE HUNGRY PLANET

TV COMIC ANNUAL 1975

• PETRIIFIED

Three Third Doctor stories have been published since the initial 1970-75 run. All have been placed firmly inside the television continuity and must be judged as adaptations of the TV series rather than a continuation of the TV Comic/Countdown/TV Action story thread.

• CHANGE OF MIND

Story Kate Orman

Art Barrie Mitchell

Doctor Who Magazine 321-223

Set after Liz Shaw's departure from UNIT. The Doctor and Liz journey to Prague to attend the annual PSI conference. Their flight almost crashes but is saved by the efforts of a psychokinetic student, who dies from the effort. The Doctor and Liz trace the cause of the disaster to Cambridge, where a Professor Hardin is attempting to create an army of psychic assassins.

• TARGET PRACTICE

Story Gareth Roberts

Art Adrian Salmon

Doctor Who Magazine 324

The Doctor and Jo are lured into a trap by devious Russian agents who have learned of the Doctor's genius and want him to defect.

• THE MAN IN THE ION MASH

Story Dan Abnett

Art Brian Williamson

Doctor Who Magazine

Winter Special 1991

Following the capture of the Master at the end of The Damons, the Doctor visits his old enemy in his cell at UNIT's special detention centre. The Doctor's suspicions that the Master has not entirely mended his ways are soon confirmed when he attempts an ingenious jail-break by using a hologram projector.

because fully functional again, it became clear that almost every journey undertaken by the Doctor was being directed by them.

For the most part, the Third Doctor was companionless in his adventures, though he would occasionally befriend someone with common aims, such as the scientist Stephens in Gemini Plan, Charlie the pickpocket in Badtime, or young Tom in The Vortex. The earlier Doctor Who strips had given the First and Second Doctors two companions created specifically for the strip – supposed grandchildren, John and Gillian. Only one attempt was made to give the Third Doctor a regular travelling companion unique to the comic strip; Arnold – a young boy from a future Earth governed by the Children of the Evil Eye. Arnold remained with the Doctor for just one subsequent adventure, Nova, before being hurriedly returned to his own time at the beginning of The Amateur.

The Third Doctor's TV companions did join him for a few adventures. Liz Shaw made an appearance in three of the early TV Comic adventures – The Metal Eaters, The Fishmen of Carpantha and Doctor Who and the Rocks from Venus. Artist John Canning had obviously been given reference photographs of actress Caroline John from Spearhead from Space as the strip version of Liz always wore her hair in a bun and favoured textured-rubber couture!

Jo Grant was the one companion who never

joined the strip Doctor in his TV Comic, Countdown and TV Action adventures. She did, however, make a belated appearance in the one-off story Target Practice published more recently in Doctor Who Magazine. Sarah Jane Smith also never appeared with the Third Doctor in his weekly comic strip adventures, though she did accompany him in the 1974 Doctor Who Holiday Special. Each of her three strips – Doomcloud, Perils of Paris and Who's Who were

illustrated by a different artist, all of whom seemed to have a very different idea of what actress Elisabeth Sladen looked like!

The Brigadier and UNIT are almost as much a part of the Third Doctor's era as the man himself, but both make rather less significant contributions to his strip adventures. They are there at the start, though: in the very first Third Doctor strip story, The Arkwood Experiments, the Doctor and the

Brigadier go to the zoo and investigate floods of hyper-aggressive parrots, mad penguins and rampaging schoolboys. Unfortunately, as the early TV Comic Doctor Who strip was clearly aimed at a much younger audience than the TV series, the Brig and UNIT frequently seemed rather out of place in the 'wacky' adventures of 'Doctor Who'. Artistically the Brigadier didn't fare too well in the hands of John Canning in his earliest strip appearances – looking like a greasy spiv who'd more likely steal your watch than save you from aliens. Maybe the comic strip Brig was indeed 'on the make', as it is revealed in the 1975 TV Comic Annual strip story, Castaway, that he owns a luxury yacht in the tropics!

The BBC, unhappy with the way their properties were being portrayed in TV Comic, soon withdrew the rights to use



both UNIT and the Brigadier – and the Doctor was left to operate as a lone agent, occasionally at the request of the Ministry of Defence. Apart from appearances in the 1973 and 1974 Doctor Who Holiday Special strips, the Brigadier and UNIT would not be seen again.

Over his five years of TV adventures, the Third Doctor had plenty of encounters with both the Daleks and Time Lord-gone-bad, the Master. Neither were absent from the comic-strips, but they were the only bad guys from the series to



THE PLOT OF *SUB ZERO DOESN'T STAND UP TO SCRUTINY, BUT THE DALEKS BEHAVE AS DALEKS SHOULD!

make the transition during this era. The Master made his only appearance in the weekly strip as the villain of the piece in *The Glen of Sleeping*.

Masquerading as an archaeologist, he summons Red Angus and his clansmen from a centuries long slumber induced by an alien time-trap, and intends to use them to capture a nuclear submarine. When the Doctor intervenes, all are transported back to 1745, where, at the close of the adventure, the Master remains, apparently stranded. The Doctor, however, is convinced that he has not seen the last of the Master.

And he's right, of course, as the Master returns for some holiday fun at the seaside resort of Tadcaster in the Fogbound strip in the 1973 Doctor Who Holiday Special. Luring the Doctor to Tadcaster by sending him a postcard with "Wish you were here" written on it (no, really!), the Master has a bloody good laugh as the Doctor flounders around in blinding fog – caused, of course, by the Master's alien mist flowers from the planet Sarkani!

At the same time as the Daleks were making a welcome return on television in *Day of the Daleks*, they cropped up in *Countdown* just as it was turning into *TV Action*. Artist Gerry Haylock ignores the muted colours of the TV Daleks in favour of bright blues, yellows and reds, reminiscent of the 1960s movie mob and their *TV21* comic siblings.

Unfortunately, the plot of "Sub Zero doesn't actually stand up to much – well, any – scrutiny, although the Daleks behave like Daleks should. Of course, I can't neglect to mention the Dalek's nuclear strike on Sydney in "Sub Zero, which only has the effect of partially demolishing the Harbour Bridge. Perhaps they forgot to load the warhead?

Sub Zero leads directly into the next story, *The Planet of the Daleks*, a full year ahead of the almost identically-titled TV story. The Doctor pursues his old enemies to Skaro where they try to turn him into a Dalek – unsuccessfully of course. Again Haylock delivers some excellent art with the Dalek's city and metal walkways being reminiscent of the fantastic architecture displayed in the old *TV21* strips.

Subsequent appearances of the Daleks in the comic strip were less remarkable. *The Threat from*

Beneath is a fairly stereotypical invasion of Earth story and, as it is illustrated in black-and-white, lacks the visual impact of the first two Dalek strips. The final strip encounter with the Daleks in *The Disintegrator* is a laughable affair in which the Daleks, hiding on the dark side of the moon, have given their advanced technology to a Professor Pillbright, who intends to use it to rob the bank of England! The Dalek's motivation for doing this is, to say the least, unclear.

The Daleks were not the only comic strip adversaries that had dubious or uncertain motivations. In the strips, villainy was frequently a personality trait rather than a means to an end, with only throwaway explanations – if any – given for their actions. In *The Secret of the Tower* in the 1973 Doctor Who Holiday Special, intergalactic villain and master of disguise, Hingrad, who might as well have been the Master, is intent on stealing the crown

Not all the Doctor's strip opponents were quite so lacking in credibility. Obsessed scientist Rudolph Steiner in *Gemini Plan* is a notable example. He intends to fire a rocket at Venus in an attempt to knock it into Earth's orbit, where its mineral wealth will be easily accessible – but Steiner's true motivation is his ego, as he believes that such an achievement will grant him a place in the history books. Unfortunately, Steiner's drive to achieve greatness has blinded him to the reality that his plan could destroy the world. Needless to say, the Doctor intervenes.

As well as human villains, the strips did have their own monsters and aliens, of course. Unhindered by the financial constraints of the television series, the strip artists were free to realise the writer's creations with some memorable results – though not always for the right reasons. In *The Vogan Slaves*, the Doctor encounters the evil Vogans (no relation to the chaps in *Revenge of the Cybermen*), who he's apparently met before – familiar as he is with their language and reputation. Artist Harry Lindfield was clearly inspired by the Mekon from *Dan Dare*, as the Vogans are small creatures with bulbous craniums, who hover around on floating chairs. Dennis Hooper, who wrote *The Vogan Slaves* must have developed a fondness for his creations, as the Vogans later encountered the fourth Doctor in *The Wreckers!* This was one of the few times that a race of aliens created specifically for the comic strip would appear in more than one story.

The Ugrakks, from the adventure of the same name, are probably one of the most famous of the comic strip monsters for the simple reason that they were the creation of one of *TV Action*'s readers following a competition to "design a Doctor Who monster". As well as being awarded a brand new colour television set, the winner would see his creation used in the weekly Doctor Who strip. The Ugrakks were the creation of Ian Fairmington, who must have been thrilled to see his aliens brought to life by artist Gerry Haylock. Dennis Hooper incorporated the Ugrakks into a story in which the desperate, elephant-like creatures attempt to steal the TARDIS from the Doctor in order to escape Zama files. Ian Fairmington, where are you now? Step forward and take your rightful place in the Doctor Who hall of fame! Less well realised were the Mantis in *Size Control*. This race of giant, dribbling insects had stepped right out of a 'B' movie and behaved accordingly.

The scripts for the Third Doctor's comic strip adventures were of a generally higher standard than had been the case for the First and Second Doctors' tales. The stories seemed to be more firmly rooted in science fiction than the all-out fantasy adventures that had been seen in the past. The rise in quality of the writing can be principally attributed to Dennis Hooper, who, when not actually writing the comic strip, was at least overseeing it as editor during its residence in *Countdown* and *TV Comic*. It would, however, be fair to say that Alan Fennell, who took over as writer on the strip just prior to its transfer to *Countdown*, did make noticeable efforts to bring it closer in style and content to its TV parent, though Fennell's main tactic in achieving this was by 'borrowing' from the TV adventures that were aired in 1970...

Fennell's first story, *The Meteor Eaters*, saw the Doctor and Liz investigate a meteorite containing intelligent iron filings that "breathe metal". The then-recently-broadcast *Spearhead from Space* had also featured meteorites landing on Earth that contained an alien intelligence. The Fishmen of Carpantha was Fennell's second story and seems to have been based upon Doctor Who and the Silurians.



jewels, as he believes that they will place him "in charge of this pitifully primitive world". And one Professor Logan in Doctor Who and the Rocks from Venus goes to great lengths to fake a manned mission to Venus. He attempts to abscond with UNIT cash that he has saved with the intention of using it to fund the upkeep of the ancestral home of the Logan clan. Ahem... Well, at least he wasn't after world domination!

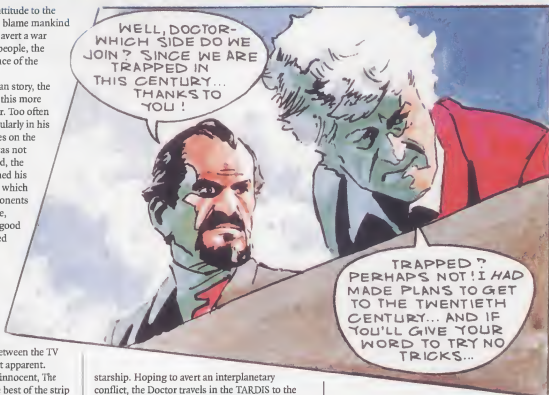
The Doctor adopts a sympathetic attitude to the underwater dwelling fishermen who blame mankind for the destruction of their city. To avert a war between the humans and the fish people, the Doctor refuses to reveal the existence of the fishermen to humanity.

Although a steal from the Silurian story, the comic strip benefited greatly from this more enlightened portrayal of the Doctor. Too often in the past, the strip Doctor, particularly in his second incarnation, had taken sides on the most spurious of evidence – and was not averse to using deadly force. Indeed, the Second Doctor frequently abandoned his wits in favour of a laser pistol with which he would happily dispatch his opponents accompanied by the war cry of “Die, hideous creature, die!” – so it was good to see that the Doctor had mellowed somewhat.

Nevertheless, even in his third incarnation, the strip Doctor does have occasional lapses into gratuitous violence – most notably in *The Celluloid Midas*, where he is responsible for the death of a mind-controlled villager. It is in moments like these that the gulf between the TV and comic-strip Doctors were most apparent.

Glossing over the murder of an innocent, *The Celluloid Midas* is actually one of the best of the strip adventures of this era. Its contemporary village setting was highly reminiscent of *The Damons*, which, at the time of the strip's publication, had only recently been transmitted. The opening hook of the story is fascinating – the cast and crew of a BBC drama series have all inexplicably been turned into plastic. Unfortunately, the explanation that the cause is mad Professor Midas and his deadly plastic ray is a little disappointing – but hey, it's better than angry parrots, isn't it?

The Enemy from Nowhere opened with great promise, which it carried through for several instalments. Invited as an observer to the launch of a new space platform, the Doctor learns that it is in fact the space-borne launch pad for a nuclear arsenal. When an unidentified object appears, it is assumed to be an asteroid and it is used as target practice for the missile platform. Unfortunately, as the Doctor feared, the object is in fact a



starship. Hoping to avert an interplanetary conflict, the Doctor travels in the TARDIS to the ship. It is at this point that the story disappointingly breaks down, as it transpires that the aliens on the ship are not benign victims but hostile invaders who were on their way to conquer the Earth anyway. This revelation rather undermines the drama of the initial premise – but this is, nevertheless, a well-scripted story, which presents an interesting situation.

Despite his exile, the Doctor's adventures weren't completely limited to contemporary Earth. In fact, the strip Doctor actually had far more adventures in time and space than his TV counterpart – and not always by means of the TARDIS. The

earth" was obviously intended to make a return engagement – but, as *The Kingdom Builders* was the final strip in TV Comic before it made the move to Countdown, we never got to see the miraculous machine again. Shame!

Dennis Hooper was clearly very keen on the concept of dystopian future Earths, as his scripts would often send the Doctor there. *The Eternal Present* has the Doctor being abducted by the 'time-police' and taken to England of 3550 AD, where the population have been frozen in time by megalomaniac computer Mar-Kom. Later, in *A Stitch in Time*, Hooper propels the Doctor even further

UNHINDERED BY THE TV SHOW'S BUDGET, THE STRIP ARTISTS WERE ABLE TO CREATE MEMORABLE ALIENS

Timebenders sees the Doctor drawn backwards in time to Nazi Germany during World War II. He has been accidentally transported there by a Professor Vedrun, who is being forced to construct a matter transmitter for his Nazi captors. Despite the science fiction trappings of the story, this was essentially an action/adventure war narrative – but is none the worse for it. And *Backtime* was an episodic tale set partly in Dickensian London, where the Doctor meets Artful Dodger wannabe Charlie. Journeying to America in the TARDIS, the two become involved in the American Civil War and encounter General Grant and President Lincoln.

In the strips, the Third Doctor was also a frequent visitor to the future of Earth. In *The Kingdom Builders*, one of the earlier TV Comic strips, the TARDIS is still not working but the Doctor manages to jump to an England of the future by means of a time-travelling bulldozer! This bizarre device that can “move time as well as

forward, to the England of the year 5000 AD, which is a virtual wasteland. There, in the ruins of the British Library, the Doctor meets the last members of humanity, who are being hunted down by a race of mute supermen that fly around in giant zeppelin like airships.

It was the Third Doctor's journeys into space that were perhaps the most memorable of his comic strip run. Not limited to a spinning police box model against a background of stars, artists Gerry Haylock appeared to take great joy in depicting the TARDIS' journey through nebulae, exploding galaxies and giant suns. The vast organic computer in *The Vortex* is wonderfully realised and reminiscent of *The Claus of Axos*, as the Doctor and his companion Tom are analysed by giant eyes on stalks. Amusingly, Haylock always chose to illustrate peaceful worlds as being similar in appearance to ancient Greece – Togas being the ultimate symbol of an advanced and enlightened civilisation!

The Third Doctor's comic-strip adventures came to a close with *The Wanderers* – the final frame of which depicts the Doctor, alone in the TARDIS, wondering if the Time Lords will allow him to return to Earth. Of course, he would get his wish – but the next time that we saw the Doctor in comic strip form, he wouldn't be the dapper dandy that we knew...





Afterword

*"I don't think
we stopped laughing
even once!"*

I am a very lucky woman. Not only do people keep employing me – and to this day, I can't work out why! – but I have been lucky enough to work with the most wonderful people. None, though, as wonderful as dear Jon Pertwee ...

Doctor Who was an enormously happy period of my life – and Jon was my playmate, always. Jo Grant was a chirpy little thing, you know, but so was Jon Pertwee: we were children trapped in grown up bodies. We drove directors round the bend, you know, building aeroplanes in rehearsal, or playing cards between scenes, or putting on silly voices, and it never once occurred to either of us how much older than me Jon was. We were blessed to work with people who wanted to have a wonderful time. And, oh darlings, we did!

I don't think we stopped laughing once. The family feel, which Jon instigated, was vital to the success of *Doctor Who* – especially as we were making the show for children. He was just as wonderful in real life as he was as the Doctor. We cared for each other, we looked out for each other, just as the Doctor looked out for Jo. That emotion on screen was absolutely genuine. We were very close.

Playing my final scene was the most difficult thing in the world. We were all in tears. I watched *The Green Death* again recently, with Barry Letts and Terrance Dicks, and we all burst into tears again! *Doctor Who* touched us in a unique way, and I can still feel the pleasure that I felt at that time. I grew up during my years on the show, you see – not just as a person, but as an actress, too – and letting go was the hardest thing that I have ever done. I missed everyone terribly – none, though, as much as dear Jon Pertwee. I still miss him. More than ever.

We were all lucky to work with such a wonderful man.

Jo Grant